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AUG 1932

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THE NEWS-MAGAZINE OF ART

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or Semi-Monthly  
American Art  
Periodical



"PORTRAIT OF MRS. GILBERT L. PARKER"

By Thomas Eakins (1844-1916)

Acquired by the Boston Museum.

See Article on Page 8

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1st AUGUST 1932

25 CENTS

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5 FREDERICK J. WAUGH, N.A.  
Boisterous Surf

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## A German Example

In another column of THE ART DIGEST will be found the text of the report to the General Federation of Women's Clubs of Mrs. Florence Topping Green, chairman of the art division, in which she described the efforts of the Federation to further the interest of American art and the American artist. Her words, especially those in which she protested against the employment of foreign artists to make official portraits paid for with taxpayers' money, were extensively discussed in the press. Some writers strongly upheld her attitude, some condemned it. Most interesting of all, however, came, like an echo, a dispatch from Germany, printed on July 24 in the San Francisco Chronicle:

The new Reich government, through the minister of the interior, Baron von Gayl, has addressed to the artistic administrative bodies of the various states an "urgent request that public funds should not be devoted to the purchase of foreign works of art," and that they should "in principle only purchase the works of living artists, so that all available funds may go to the maintenance of living German art."

So, if Mrs. Green is wrong, as some of her critics think, then the German government is also wrong.

From a mass of clippings from American newspapers, THE ART DIGEST has selected some of the most striking opinions. The New York Herald Tribune printed a symposium of interviews with well known artists. Jonas Lie said:

For too long Americans have tamely bowed down and accepted as good those things in art that came from across the seas. Paintings from the Continent and gowns from Paris have been received as vastly superior, although work that is even better might come from Fifth Avenue. . . . Americans are caste worshipers, and to call us a democratic nation is ridiculous when, the fact is, we are ripe for pomp and monarchy. Intellectually I'm a free trader—but not for free trade that flows only one way. Two-way free trade of art and art patronage can never truly exist until Europeans drop the attitude that American art has no place. I am with the club women's proposals for the very sound reason that the work of most American artists is superior.

Cass Gilbert, president of the National

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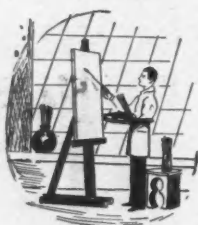
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## Academy of Design, said:

I share the view that American artists should be employed to paint the portraits of our American public men or, at least, be given an equal chance to do so. I would not think it advisable to exclude the best of the painters and sculptors from abroad, but I feel that preference should be given to the American painter for official portraits.

## Paul Manship, the sculptor, said:

There are plenty of good men in this country, and I believe that it is only reasonable that they should be protected. Portrait work is so largely a commercial game that I think it only reasonable that foreigners seeking shekels should not be allowed to come here at this time to take work from artists already here.

Harvey Watts, writing in the New York Times, asserted that "absurdities" by foreign portrait painters, "often of third and fourth rate merit, have been 'wished' on careless American officialdom by the convenient and complacent foreign embassies," and added:

Again and again the results have been shown to be not above the casual capabilities of the last year portrait classes in any of our well-known art schools.

Herbert J. Sanborn, artist, wrote in the Herald Tribune:

At a tea given in the studio of a prominent European artist in Paris several other Americans besides myself were entertained. When questioned (in French) about the shabbiness of one frame to be sent to his exhibition in Chicago, he remarked, "No, my friends prepare the ground to be framed in American gold." The joke was over the heads of his patrons and patronesses, but mocking humor could be seen on the faces of those understanding. America has too long gilded European art and gilt-edged its traditions.

On the hostile side was Florence Davies, critic of the Detroit News:

Well, it was a pretty good thing for Spain that Mrs. Green wasn't around when the Mighty Titian was summoned to the court of Charles V., or when Rubens flooded the Spanish court with his magnificent canvases, or when El Greco, the little Greek, wandered over from the Island of Crete, or Benvenuto Cellini visited the various courts of Europe with his matchless goldsmith's art.

The Chicago Herald Examiner enthusiastically

ly endorsed Mrs. Green's views, saying: "Our earlier statesmen were limned by Benjamin West, Gilbert Stuart, Copley, Sargent and other artists who were both American and brushmen of the first rank. Why the drift to artists from abroad?" Which caused C. J. Bulliet of the Chicago Post to remark that all these artists stuck close to their "beloved London, both physically and artistically; and in pleading for 100 per cent American art by 100 per cent Americans, it is just as well not to cite this great quartet."

Reni-Mel, signing himself "official painter to the French Ministry of War," in an article in the New York Times, said:

Any one knows that American artists of some kind of reputation—and I know a few I respect and admire—have been largely educated, trained and inspired in French, English and Italian academies, and are quite proud to belong to our European art societies and exhibit and sell their works through our salons.

It remained, however, for a feature writer, Edward Orleans, in one of New York's tabloids, the Daily Mirror, to tell American artists just what a sorry lot they are:

Inasmuch as foreign portrait artists are so far superior to our American supply, Mrs. Green's suggestion offers a serious problem to cope with. For even the sake of the dear old Stars and Stripes we cannot afford to accept poor art. America has, probably, the greatest illustrators of all time—men such as Maxfield Parrish, Lyndecker, McClellan Barclay—but it must be conceded there exist no Gilbert Stuarts or Whistlers. No, Mrs. Green, the foreign painters have no racket. But they do have ability!

## Withholding Fame

If the personnel of newspapers knew how grievously they injure a painter or sculptor when they use reproductions of his work or print news accounts of unveilings and dedications without mentioning his name, and if they also knew how deeply the art world resents

such injustice, surely they would quit it.

The New York Times on July 23 reproduced the statue of Col. House which Paderevski gave Poland. The sculptor was not named. The same newspaper on July 6 printed a notice of the unveiling of a portrait of Joyce Kilmer, the poet who was killed in the World War. The painter was not named. The New York Herald Tribune told of the making of busts of Nicholas Longworth and Oscar Underwood for the capitol at Washington. The sculptors were not named. The same newspaper described the presentation to the Federal Bar Association of a portrait of Judge Noyes. The painter was not named. The New York Evening Post reproduced the equestrian statue of Anita Garibaldi, Brazilian wife of the "hero of two worlds," on top of the Janiculum Hill at Rome. The sculptor was not named.

Fame is the prop and sustenance of artists. Whoever withholds it, robs them. When newspapers, reproducing and describing their works, fail to name them, they are guilty of carelessness that is little short of criminal.

## The Publicity Racket

After being exposed time and again by THE ART DIGEST and by other American art periodicals and newspapers, the pernicious publicity racketeers are once more laying their snares for American artists. The following by C. J. Bulliet is quoted from the Chicago Evening Post with the hope that it will be read and discussed by all American painters and art students:

Despite the depression, maybe the average artist has a dollar left. Anyhow, the racketeers are going to find out. Rumors come to this

[Continued on page 19]

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## Canada Sets a Banquet of Art for the Imperial Conference



"The Jack Pine," by Tom Thomson (1877-1917.)



"Quai des Grandes Augustins, Paris," by James Wilson Morrice.

"The visitors at Ottawa during the Imperial Conference," writes Marius Barbeau of the National Museum of Canada, "may want to know whether this country is doing as well in creative arts as it is in the production of wheat. It is to satisfy their curiosity that the National Gallery now holds a retrospective exhibition of paintings and sculpture. And the work of Canadian artists is so well arranged, in several halls, that it is bound to achieve its purpose admirably.

"The whole scheme hinges upon a compact show of the paintings of J. W. Morrice and Tom Thomson, two outstanding Canadians whose careers are now ended. The two divergent tendencies that divide Canadian allegiance in pictorial art are thereby effectively set forth; the first, towards the French landscape painting of the Impressionist school, and the second, towards a later sense of autonomy that has grown rapidly at the expense of the other.

"Morrice characterizes the first tendency. He belongs to France and its expansive influence abroad, whereas Thomson stands for self assertion in his own country. The contrast at close quarters between the two is impressive. No stranger can fail to understand, no Canadian can remain indifferent. Here is the parting of the ways.

"The display of Canadian pictures in itself invites opinions and preferences. Here the ancients are represented, there, the moderns. One of the halls is given wholly to a former generation, to Peel, Brynmor, Bruce, and other fore-runners. The only vital note here is found in the early paintings of Kreighoff—snow scenes of Quebec mostly—that still retain their freshness after many years. Most will prefer to study the moderns on the lower floor. Canadian landscape here beyond all question challenges interest. It is vital and colourful.

"The thirty Morrice canvases form a remarkable show in themselves. Their refinement and beauty are irresistible; their serenity and freshness are entrancing. They are from the hand of a great master of the French Impressionist school, yet they belong to a world wider than France itself. Here are striking Quebec scenes; there, glimpses of the coasts of Normandy and Brittany, of Gibraltar; there again, arresting vistas in Italy, Morocco and the Gulf of Mexico. An expert might prefer the tropical hues, blunt green, red and pink, of Cuba to all others, even to the snow-white purity of Quebec and its bright cheerfulness. Morrice obviously belongs to France, not to Canada; to most he was a French painter. Even in the winter scenes of Quebec, the snow is warm and thawing. The habitants with their blue 'carrioles' and their massive stone houses are reminiscent of Normandy. Morrice knew the Canadian winters well, in his adolescence, since he was born in Montreal, of Scotch-Canadian parents. But he was an inveterate European, a Parisian by preference. Soon he turned his back to Canada and his visits in time became fewer. He never was deeply interested in the land of his birth; and his restless soul was that of a nomad.

"The very reverse can be said of the work of Tom Thomson, whose twenty canvases are exhibited in the other half of the same hall. The contrast is breath-taking. Here we turn boldly to the virgin forests of the north and the rugged shores of northern lakes; the air is cool, the sky in spots is threatening. A spectral glow bespeaks the Arctic, even through the leaves of mid-summer. The glory of autumn foliage sings out a hymn as has never been sung on canvas before, the hymn of nature grandiose and untamed, on a new continent. Here is the land of voyageurs, foresters and

pioneers, the land of opportunity. The brush of Morrice never had touched it. Someone else must do it, Thomson and others like him endowed with a gift for pioneering.

"His 'Jack Pine' stands like a symbol, that of a new Canada emerged from the cocoon. It is rather lonesome at first sight, its branches are drooping and shaggy, and they stoop under the weight of unseen snow. But it is intensely Canadian. Somber and grandiose, it is decorative. Who will mistake it for French art? Its only fault is novelty. One must get used to it. It answers the question: Has Canadian art anything of its own to say? Morrice's answer was, No! Thomson's, Yes! And they were both right. Canada can furnish a master painter like Morrice to Europe, and it can also find its own voice and express the beauty of its own surroundings in terms unmistakably its own, as Thomson has.

"The 'Jack Pine' illustrates the story of the Canadian art movement, a story short in time but nonetheless important. It stands for other Canadian paintings just as good and as typically Canadian in other parts of the National Gallery, among them: MacDonald's 'Solemn Land,' Harris' 'North Shore, Lake Superior,' Lismer's 'September Gale,' and Varley's 'Georgian Bay.' Jackson in this group holds a position rather unique. A Montreal painter, trained mostly in the French tradition and an admirer of Morrice, he was a link between the old and the new, the east and the west, Montreal and Toronto. Moreover he helped to endow Thomson with a technique, while he shared the same studio with him. At first he was a European like Morrice, but he strongly espoused the cause of the new movement, and became one of its leaders, with Harris, Lismer and MacDonald.

"These are only a few of the master painters

of the Canadian school; there are many others of the younger generation whose canvases here share the same characteristics: Holgate, Emily Carr, Carmichael, Pepper, Casson, Yvonne McKague, Fitzgerald and so forth.

"There is also good painting and sculpture by other Canadian artists whose work leans towards European affiliations: Gagnon, Robinson, Hewton, Mrs. Newton, Prudence Hewart, in painting; and, in sculpture, Elizabeth Wood-Hahn, Florence Wyle, Frances Loring, Emanuel Hahn, Suzor Côté, and others.

"This retrospective exhibition is indeed worth a visit, if not a pilgrimage. Not a few who see it will go back home satisfied that Canada is not only a wheat-growing country but is endowed with a soul and a creative appreciation of the finer things of life."

### O'Connor Models O'Connell

Reports from Dublin state that Andrew O'Connor's memorial statue to Daniel O'Connell, "the Liberator" of Ireland, has been highly praised since its recent unveiling in Dublin. The American sculptor completed the work in Leixlip Castle, where he is now living. He is at present working on a set of seven bronze doors for St. Patrick's Cathedral in New York and on the great monument to "Christ the King," which will tower over Dun Laoghaire Harbor, Dublin.

John Darby of the New York *Post* describes the O'Connell memorial: "The bronze is in the impressionistic manner. Mr. O'Connor depicts the Liberator addressing one of those huge throngs that his public appearances drew. The spirit of crusade is stamped in the features. There is suffering. One inspecting the statue would have some difficulty reconciling it with the portraits and other statuary of the man who only failed in his campaign to bring about the repeal of the Act of Union between Ireland and England, but admirers of the subject find in the bronze the O'Connell they have visualized."

### Debussy Monument Unveiled

A monument to the memory of Claude Debussy, French composer, has been dedicated at the side of the Bois de Boulogne, in Paris.

The work of the sculptors, Joel and Jan Martel, it is conceived along modernistic lines, characterized by extreme simplicity. It is rectangular, and one side faces a rectangular pool. This side bears a central panel with symbolic bas-reliefs, flanked by two female musicians playing instruments, standing in rectangular apertures, beneath each of which a miniature waterfall feeds the pool below. On the other side, facing the sward, another bas-relief represents the composer seated at the piano surrounded by an orchestra whose members include many of his friends.

### A Bellini for America

European cables bring the news that another old world masterpiece is to come to America. It is "Madonna and Child" by the Venetian painter, Giovanni Bellini (1430-1516), which was purchased by the John Levy Galleries, New York, for \$70,000 from the owner, Baron Labazzoni.

The painting will be exhibited at the John Levy Galleries next season.

### Taking Up the Slack

"I see," said Mr. Lapis Lazuli, the artist, "that the new styles for men are going to include peg-top trousers with the waists sharply drawn in. I shall be in style."

## "Inept, Mediocre"

THE ART DIGEST cannot do better, in giving its readers an account of the Olympic art exhibition at Los Angeles, than quote the following by Arthur Millier, calm and fearless critic of the Los Angeles *Times*, as it was telegraphed to the New York *Times* (July 13):

"The exhibition which Leila Mechlin of the American Federation of Arts has organized at the Los Angeles Museum, as a sort of side show for the Olympic Games, is notable principally for its size and cosmopolitan character. Thirty-one countries are represented in fifteen large galleries by 1,145 exhibits, divided as follows: Four hundred and two paintings, 332 pieces of sculpture, 291 drawings, posters and prints, and 120 architectural items, these last being plans, renderings and photographs of stadia, gymnasia, swimming tanks and other athletic buildings.

"Of these exhibits 725 are from the United States, either through invitation of the Olympic Fine Arts Committee or the several regional juries of admission. The responsibility of organizing the exhibition was undertaken by the American Federation of Arts. The Olympic committees of the several nations in most cases assembled the European groups.

"The show, on the whole, is inept, and is saved from complete mediocrity by the two rowing pictures and one boxing scene by Thomas Eakins, the boxing sculpture by Mahonri Young, and the youth athletes modeled by R. Tait Mackenzie.

"The Olympic Games were revived in 1896 and the real development of field athletics is a matter of the last twenty years. Photographers have followed athletes with avid cameras. They could have given us a better lot of pictures than these painters, for the latter divide themselves into two groups: the illustrators who depict sports because of popular interest and the studio artists who, more accustomed to analyzing eggs and bottles, are not genuinely conscious of the sports they so signally fail to interpret.

"The sculptors come off better. Their art deals solely with the figure, and stems from the Greek athletic tradition. But not much three-dimensional art results, and this is probably because we worship, not sport as a contributing cultural agent, but 'the joy of effort.' Charles Wharton Stork concludes: 'The noblest joy of being is to strive,' and on all sides the sculptors catch the strain of the hurdler and the sprinter. The Greeks were agreed that potential bodily movement, not intense action, was proper to sculpture.

"But the slow-motion picture has shown us repose even in rapid action—and that brings us back to Mahonri Young's eight pieces of sculpture, one small painting and many drawings. Mr. Young finds the true balance which exists even in a knockout. George Bellows's near-by 'Stag at Sharkey's' seems, by comparison, to be mostly paint and fury.

"Eakins deserved better treatment than he gets here. Each of his three deep, dark pictures is flanked by bright flat ones. The public will say, 'I don't like that dark brown stuff.' The painter who realizes that most painters do not even begin to paint will come back to his 'Turning Stake Boat' and 'The Oarsmen,' lose himself for an hour in that rich, slowly spreading light, go home, burn a lot of canvases and commence anew. There was a painter.

"Stefan Hirsch played a joke on California's Helen Wills. He painted her on the court, burlesquing her own style of drawing. She

## Los Angeles Row

Los Angeles has another one of those "sensations" which so frequently spread over the front pages of her newspapers. The latest is another "rejection" by constituted authority, just as the last one was a refusal of the Los Angeles Museum to show Barse Miller's "Apparition Over Los Angeles" after it had won a prize at the annual. This time it is "Historunner," a symbolic statue of Mussolini, great protagonist of athletics in Italy, by Stanislaw Szukalski, Polish-born Los Angeles sculptor, who submitted it for the Olympic art contest. It has been turned down by the jury at the special insistence of Miss Leila Mechlin, secretary of the American Federation of Arts and general director of the art competition at the 1932 games.

The statue, which has thus precipitated what the *Herald and Express* calls an "an furore," depicts Mussolini with a human head and a wolf body, with right hand extended in the Fascist salute, ready to lead on invisible contestants in world activities.

"The subject of this composition," declared Szukalski, "is a paraphrase of the antique wolf mother with the two boys, Romulus and Remus, the founders of Rome. We have the younger brother, Remus, grown to maturity and bearing the physiologic traits of his good mother. He is ready to spring and is showing his youthful charges the earthly art of bringing to his nation that which it needs to survive. Below the wolves kneels the vestal princess, upkeeping the flame of patriotism. This flame changes into unifying braid and then returns again as the historic 'march on Rome with banners unfurled.'"

In explaining the rejection, Miss Mechlin said: "The committee cannot accept any art that does not pertain to some phase of athletics."

The *Herald and Express* says that Los Angeles artists are "rising in defense" of Szukalski, and are "slinging their chisels and brushes about in artistic frenzy, declaiming that true art has been questioned and denied by the Olympic art competition committee."

Nevertheless, there has been lots of publicity for everyone. The statue got reproduced on the first pages, with a photograph of the sculptor, and another of Miss Mechlin.

has her revenge, however. For Hirsch's picture she has twelve.

"But what about all these foreign countries? Do not they offer something? Not much. Either the good painters do not paint sports or the Olympic committees do not know art. One gets moments: Rudolf Belling and Constantin Starck among the German sculptors; Uruguay's single exhibitor, Pedro Figari, who paints the life of his own land as a gloriously colored poetic vision.

"There are Manno, the Hungarian sculptor; Alfons Karny, the Pole, and, among the painters, Eigil Schwab of Sweden, Hilda Roberts and Leo Whelan of Ireland. The English are a solemn lot, but the Poles, Czechs and Italians throw the stuff on with total abandon. One can say little for the French exhibits; perhaps this is the kind of art official France really likes."

### Whitney Museum Closed in August

The Whitney Museum will be closed during August. It will re-open on Sept. 1 with an exhibition of oil paintings, water colors, prints and sculpture selected from the institution's permanent collections.



## Reactions

The exhibition of Eastern pictures which Reginald Poland organized in June for the western museum circuit and which has just been put on view at the Fine Arts Gallery in San Diego, of which he is director, has met the marked approval of the critics and art initiates of Southern California. Arthur Miller went down from Los Angeles and wrote that from it the visitor "can form an estimate of the nature and worth of present-day American art."

The critic wrote at length of Grant Wood's "American Gothic," which won a prize in the Chicago annual in 1930, for it gave him a text in this wise:

"It was with a shock we encountered a normal popular reaction to art in this exhibition. A lady and her two daughters entered and passed before the paintings, commenting aloud. They were obviously not 'up' on present-day painting. Georgia O'Keeffe's beautiful 'Shelton Hotel' convulsed them as did Morris Kantor's excellent 'The Captain's House'—which lets the outside world into the house in a very clever manner. Then the late Maurice B. Prendergast's joyous pattern, 'Children at Play,' proved a puzzle to them, but the first surprising moment came when they sniffed at 'Over the Uplands' by that sensitive poet-painter, Charles H. Davis, N.A. Davis is 76 years old, his art is based entirely on very personal reactions to nature—a blend of Wordsworth and Debussy. An artist would take it for granted that the most hard-boiled Philistine would understand him by now.

"But this natural though uncultivated trio of females looked scornfully. 'I think that's ridiculous,' said one daughter. 'Why, mother,' said the other one, 'look at those clouds—they aren't even finished!' 'There's no sense to it,' agreed mother and they passed on.

"Pretty soon I heard gurgles of appreciation. They were before Grant Wood's famous 'American Gothic,' that pair of Puritan Iowa farmers which the Art Institute of Chicago is fortunate enough to own.

"Isn't it marvelous!" said one, and they all agreed.

"One after another you see that these American painters can paint exceptionally well—but only for art's initiates. You can't imagine a crowd of excited citizens carrying one of these pictures in a procession to honor the artist, as the Florentines were wont to do. But you can imagine a crowd of angry Iowans carrying Grant Wood's 'American Gothic' to a bonfire, for the man has done something that touches the uninitiated, as relentlessly real as the Flemish portraits by the Van Eycks.

"The authenticity of this social document (it is no less) comes from Wood's recognition of the long American story which made these firm Iowa people, and from his realization that in the patterns of the farmwife's apron and the striping of the man's shirt, the batting of the house, the roof pitch, no less than in the facial lines and expression, he was face to face with something real—with such material, in other words, as a good novelist would use.

"That does not make it just a literary picture. To describe forms and colors in words is one thing, but to organize them in a meaningful picture is a painter's job. And presto—initiate and Philistine both like it. As in the case of a novel, the portrayed are probably the only people who resent it—it is too convincing!

"And so, looking over this excellent show, one feels that these painters of exquisite flow-

## San Diego Gets Spanish Painting of 1445



Retable, "St. John the Baptist." Spanish, about 1445.

Through the gift of Samuel Henry Kress, well known patron of the arts, the Fine Arts Gallery of San Diego has acquired a fine XVth century Spanish altar-piece showing St. John the Baptist at full-length, surrounded by four scenes from his life. This piece, judged to be one of the most beautiful Spanish primitives in America's public collections, furnishes an important link in the already comprehensive series of Spanish paintings owned by San Diego. Reginald Poland, the director, terms the St. John panel "a magnificent and colorful center for the institution's collection of old Spanish art."

Professor Chandler R. Post of Harvard assigns the painting to an important West Aragonese artist and dates it about 1445. In the center, against a tooled gold-leaf background,

stands the Saint, holding in his hand the lamb, symbolic of his being the precursor of Christ. He also holds the cruciform banner of his martyrdom. Above, at the left, is the birth scene, and below it a view of the Saint preaching in the Judean wilderness. At the upper right appears the Saint's denunciation of Herod, and at the lower right the decollation at the banquet scene celebrating King Herod's birthday. Salome holds the decapitated head upon the salver, while John's bleeding, headless body leans from a window—a gruesome detail worthy of the great Spaniard, Goya.

The St. John retable measures 89 by 89 inches, and is in fine condition. It was recently re-cradled by Pichetto, New York expert, but its surface remained un-retouched. The acquisition was made through the Fearon Galleries of New York.

ers and touching personal moments are gloriously equipped against that day when they give us back the life of America in pictures so faithful to American character, seen with eyes so sharp to detect the native quality, that even the sugary illustrators will be affected.

"The public may then hate artists even more than they now despise them. But art will then creep out of the pink drawing-room into the noisy street. One can even imagine a day when Boston will forbid the sales of vigorous native pictures!"

### Phoenix Buys a Peyraud

"The Land of Romance," an Alpine subject by Frank C. Peyraud of Chicago, has been purchased for the Municipal Collection of Phoenix, Ariz. Funds were raised by a number of presentations of Dunsany's "Gods of the Mountain" at the home of Jessie Benton Evans, Arizona art patron.

### Hands and Pockets

Artists should keep the hands of statesmen out of their (the statesmen's) pockets. No matter in what other pockets a statesman's hands may be, they should not be in his own.

This rule of art is deduced from the action of the Massachusetts Art Commission in declining approval of a portrait of former Governor Frank G. Allen, done for the State House at Boston by H. L. Wolff of New York. Officially the portrait is condemned as not having "sufficient artistic merit," but unofficially it was said the objection was based on the "undignified" position of the hands.

### Years of Discretion?

The California Art Club, of Los Angeles, has reached its majority. On July 15 it celebrated the anniversary of its founding, and Merrell Gage, sculptor, and president of the club, cut a cake with 21 candles on it.



## Maurer, Aged 100

Louis Maurer, last surviving member of the staff of Currier & Ives and probably America's oldest artist, died on July 19 at his brownstone house in Forty-third Street, New York, where he had lived for 64 years. He celebrated his 100th birthday on Feb. 21.

A small man, slight in physique, military in carriage, with merry eyes and a silvery goatee, which gave him a resemblance to his friend Buffalo Bill, Maurer left behind a record of amazing activity. He was skilled in many fields, being at once lithographer, painter, wood and ivory carver, anatomist, expert horseman, marksmen, cabinet maker and flutist.

Born in Biebrich, Germany, in 1832, Maurer came to the United States in 1850, sailing on a 200-ton vessel which took a month to make the crossing. In 1853 he entered the shop of Nathaniel Currier and James Merritt Ives at 152 Nassau Street, New York, and at \$12 a week began to turn out prints which he later was to see sell for as high as \$700 apiece. He remained with the firm until the Civil War, making lithographs of Indian fights, race horses, life on the Western plains and the very popular "Life of a Fireman" series. Then because Currier refused him a raise on which he wished to marry, Maurer walked out, pretty much as he had walked in, not knowing that he had left a monument that was to make his name famous 70 years later.

Maurer did not undertake the serious study of oil painting until 1884, when at the age of 52 he enrolled at the Gotham Art School, later studying at the National Academy and with William M. Chase. On his 99th birthday Harry Shaw Newman gave him his first one-man show at the Old Print Shop, New York. It was only after Harry T. Peters brought out his "Printmakers to the American People," a few years ago, that Currier & Ives prints, and consequently the work of Louis Maurer, came into the great popularity that they now enjoy.

"In regard to artistic theory," said the *New York Times*, "Mr. Maurer kept faith in the older forms. Modern art, he told an interviewer just before he entered the ranks of the centenarians, 'puzzled him.' He thought that its devotees often used it as a short cut to avoid mastering some of the difficult fundamentals of art as he knew it. The old principles simply could not be flouted, he maintained, although he admitted, 'people always do want to try new things.'"

Maurer remained active until almost the last. Surviving are three children Charles, Alfred and Eugenia Fuerstenberg. His wife whom he married in 1860, died in 1918.

### Ruchty Dies in America

Jose M. Ruchty, member of the Royal Academy in London, died in West Orange, N. J., at the age of 56. He was a native of Switzerland, studied in Munich, and lived in England before coming to America 15 years ago. His portrait of King Edward won the grand prize at the coronation exhibit in London in 1902. Among his American work were portraits of Governor A. Harry Moore of New Jersey and Gene Tunney.

### Eugene Hamel, Quebec Painter

Eugene Hamel, native Quebec portrait and figure painter, died on July 20, aged 86. He executed many historical paintings and religious tableaux. Among his portraits was a set of the speakers of the Quebec Legislative Council and Assembly, done for the government.

## Sawyer, Sculptor

Edward Warren Sawyer, the sculptor, brother of Phil Sawyer, the painter, died on July 16 at his home, "Clos Vert," at La Palasse, Toulon, France. He was 56 years old, and a native of Chicago. Since 1900 he had lived continuously in France, making only two brief trips to the United States during which he made a series of medallions of Indians.

Sawyer studied in France with Fremiet, MacMonnies and Richard Brooks. Examples of his medals are in the Luxembourg and other public galleries, and a replica of his "Buffalo," which won a medal at the St. Louis world's fair in 1904, is in the Buffalo Bill Museum at Cody, Wyo. Sawyer often exhibited at the Salon des Artistes Francais, where he was awarded a medal. His last honor, a prize from the Numismatic Society, was won last year.

### Alice Barber Stephens

Alice Barber Stephens, artist and illustrator, died at her home near Philadelphia on July 14, at the age of 74. She was best known for her penetrating sketches and paintings of Quakers and Pennsylvania Dutch.

Mrs. Stephens studied art at the Philadelphia School of Design for Women, the Pennsylvania Academy of the Fine Arts and at the Julian Academy in Paris. She began her commercial career with the making of drawings in *Harper's Weekly*, and later turned to book illustration, decorating such popular works of her day as "John Halifax, Gentleman," Louisa M. Alcott's "Little Women" and George Eliot's "Middlemarch." Her illustrations for the latter book won a gold medal at a London exhibition in 1899. The artist's reputation as a portrait painter dates from her portrayal of Maria Cristina, Queen Mother of Spain, in 1902.

For a number of years Mrs. Stephens taught portrait and life classes at the Philadelphia School of Design for Women.

### Frank Bayley Dead

Frank W. Bayley, proprietor of the Copley Galleries in Boston, and authority on early American portraiture, died on July 24 at his Summer home on Plum Island, Newburyport, Mass., aged 69.

Mr. Bayley was the author of "The Life of John Singleton Copley" and of "Five Colonial Artists" and was co-author with Charles E. Goodspeed of a revised edition of Dunlap's "American Art History," which was first published in 1833. Through his researches, he rendered much service to the history of American art. It was Mr. Bayley who discovered that the first name of Blackburn, who painted in America from 1754 to 1762, was Joseph and not Jonathan, as art books used to have it. He also discovered that Jeremiah Dummer (1645-1718), noted Boston goldsmith and engraver, also was a portrait painter, and located five of his works.

### Alfred M. Turner Dies at 80

Alfred M. Turner, aged 80, son of the noted English painter, Alfred Turner, died on July 27 at West New Brighton, S. I. He came to America in 1892 and for many years lived and had his studio at the University Club, New York. For twelve years he taught art at Cooper Union.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

## Hail, Jersey City!

No longer is Jersey City, with approximately 350,000 people, to bear the disgrace of being the only large American city without an art museum. The Jersey City Museum Association has been organized and a membership campaign will start soon. The plan is eventually to obtain funds for the erection of an art gallery, but meanwhile lively museum activities are to be started with a series of exhibitions and lectures in temporary quarters at the Bergen Branch Library.

The president of the association is Edmund W. Miller, who is also city librarian, which indicates that there may be the same sort of close connection between the Jersey City Library and the proposed art gallery that there is between the Newark Library and the Newark Museum, as conceived and carried out by the late John Cotton Dana, who began his career as a librarian.

The vice president is Arthur Potterton, who is also commissioner of parks and public property; the treasurer is Walter M. Dear, newspaper owner, and the secretary is Mabel S. Lord. The trustees, besides these four who are ex-officio, are Mayor Frank Hague, Nellie Wright Allen, Judge Walter P. Gardner, Otto Goetzke, Albert S. Gottlieb, Judge Robert V. Kinkead, Dr. Harold Koonz, Frank D. Miner and Dr. James A. Nugent, superintendent of city schools.

Several months ago THE ART DIGEST printed an article headed "Shame," telling of Jersey City's lonesome place as regards art.

The first exhibition of fine arts will be a display of paintings, Sept. 19 to Oct. 8, by Jersey City's own Hayley Lever and twenty members of the National Academy. Other shows arranged are as follows:

Oct. 17-22—Exhibition of a Colonial home, arranged by Jersey City Chapter, Sons of the American Revolution.

Oct. 31-Nov. 12—Modernistic painting and sculpture, arranged by Miss Edna Perkins.

Nov. 21-Dec. 3—Stamp exhibit by New Jersey Philatelic Federation and stamp clubs of neighboring States.

Dec. 12-24—New Jersey painters, sculptors and engravers.

Jan. 2-14—Architectural exhibition, with informal talks by Albert S. Gottlieb, architect.

Jan. 30-Feb. 11—Work of students of Jersey City high schools, with talks by Harriet Titlow, head of department.

Feb. 20—March 4—Work of art department of Jersey City grade schools.

### A Pioneer Book Collector

George Beach de Forest, one of America's venerable book collectors, died in New York on July 6 at the age of 83. Son of the late Benjamin de Forest, he was prominent socially in New York and Newport. He sold his collection of rare books in 1903 for \$300,000. Today it is estimated that the collection would bring much more than a million.

### Death of New Haven Painter

W. Channing Cabot, president of the New Haven Paint and Clay Club, died in New Haven July 18 at the age of 64. His work had been extensively exhibited. Although trained in Europe in the art of interior decoration, Mr. Cabot had devoted himself for years to painting landscapes and designing screens.

### Hoosier Salon Dates Announced

Announcement has been made that the next Hoosier Salon will be held at the Marshall Field Galleries, Chicago, Jan. 28 to Feb. 11. Suggestions for members of the jury are now being received by the Hoosier Salon Patrons' Association. The jury will be selected by vote of the artist members.

## Paul Manship Models Lincoln for Indiana as "the Hoosier Youth"

Paul Manship's memorial to Abraham Lincoln, a heroic bronze of the Emancipator as a Hoosier youth of 21, is to be dedicated this Fall at Fort Wayne, Ind. The statue, which was modeled in Manship's Paris and New York studios and cast in Brussels, is now being erected in the plaza of the Lincoln National Life Insurance Company's building.

Manship was commissioned four years ago to do Lincoln as "The Hoosier Youth," in view of the fact that the President had spent 14 formative years of his life, from the age of 7 to 21, in Indiana. As conceived by the distinguished sculptor, the figure stands 12 feet 4 inches in height. Together with the pedestal and base it will rise 24 feet. Lincoln is presented as the young frontiersman leaning easily against an oak stump, symbolic of his sturdy background. A true American hound, the breed whose worth in those days was measured by the length of its ears, rests its nose against Lincoln's knee. The familiar rail-splitting ax is in the foreground; and in Lincoln's hand is a book such as he frequently carried with him on his pilgrimages through the woods. On each face of the pedestal will be symbolic figures in medallion form, representing the characteristics with which Lincoln's name is ever associated—patriotism, justice, charity and fortitude.

Not having any photographic records to guide him, Manship sought the co-operation of Dr. Louis A. Warren, director of the sponsoring company and a foremost authority on Lincoln's parentage and childhood. The two searched all the known sources of information on the genealogy of the Lincoln and Hanks families and made a special tour of the Indiana and Kentucky country in which the boy was reared. "The desire to represent the young Lincoln as a dreamer and a thinker," says Manship, "rather than as the rail-splitter, was uppermost in my mind. These qualities were selected as being most important in view of the greatness of Lincoln's later accomplishments and without which the idealism and clarity of his future would never have been possible.

"Everyone has heard or read the stories of Lincoln's youthful physical prowess and so we have depicted Lincoln as the brawny youth that he was. The ax tells the story of his rail-splitting days. The book symbolizes his intellectual faculties; and the dog reminds us of his exceptional love for animals as well as the



"Abraham Lincoln, the Hoosier Youth," by Paul Manship.

greater feeling of human sympathy and protectiveness. For clothes I decided on a linsey-

woolsey homemade shirt, buckskin trousers, and boots."

### Long-Lost Poussin Found

Due to the curiosity of some Summer art students, Poussin's long-lost "Adoration of the Magi," one of the most widely copied paintings in the world, has been brought to light in an ancient chateau at Gris Nez, France. Each Summer Gris Nez is host to an artists' colony, made up chiefly of American and British students and their teachers. A group of them which had rented an old chateau cheaply for the season, became curious over the unusual thickness of one of the paneled walls. Upon tearing away the paneling they found the precious painting. The Louvre was informed, and Pierre Carriere-Belleuse, Louvre expert, pronounced it the original, of which many copies exist.

The painting's monetary value has not been determined. When Christie's dispersed the Duke of Westminster's collection in 1924, Pous-

sin's "The Repose" brought \$32,550, an auction record. "Bacchanalian Dance," painted in 1641 for Cardinal Richelieu, was purchased by the British Government for the National Gallery in 1826 for \$15,000. Two replicas of the "Adoration of the Magi," painted in the same year as the original, are in the Louvre and the Dresden Gallery.

### St. Louis Independents Elect

Tanasko Milovich has been re-elected president of the Independent Artists of St. Louis. Other officers for 1932-33 are: William Bauer and Frances Randolph Evans, vice-presidents; Norman Begeman, treasurer; Aimee Schweig, corresponding secretary; Mrs. Mary Eames, recording secretary; Helen Kirksey, Miriam McKinney and Helen Beccard, members of the executive committee. The society plans to hold its third annual exhibition in October.

### Seeking Summer "Contact"

The Midtown Galleries, New York, in furtherance of a plan to keep the work of their coöperative artists before the public during the so-called Summer "hiatus," are holding four group shows at metropolitan Summer resorts—the Atlantic Beach Club, the Seawane Club and the Casadelmar Beach Club, all three on Long Island, and the Rye Bath and Tennis Club. These exhibitions, under the sponsorship of Mrs. William L. Austin, Jr., and comprising about 85 oils and 30 water colors, will be changed monthly.

By this plan a city gallery can maintain contact with art lovers after the Summer exodus. It has long been claimed that there is no reason why art should go into dry-dock during the Summer, or, to use another figure, why artists and the art press should be "turned out to pasture."



## Soviet Artists

American artists have often wondered what is the real status of their confreres in Russia. Little reliable information has been printed, but now Louis Lozowick, well known American painter and print maker, who has won many important prizes, has written for *The Nation* (July 13) an article entitled "The Artist in Soviet Russia." Mr. Lozowick, a native of Russia, is in sympathy with the Soviet regime, and it is from this standpoint that he writes. He says:

"History does not record whether the Flemish master of Early Renaissance, Jan van Eyck, resented the title *valet de chambre* given to him at the court of Burgundy where he was employed. We know he earned his keep conscientiously, like so many artists of his time, by turning out masterpieces to the honor of his patron and the glory of the church (propaganda!). In accordance with the ideas of our own more enlightened age, the modern master Amadeo Modigliani was free from entangling ideological alliances and enjoyed, therefore, deservedly the title of 'intellectual aristocrat'—compensation, perhaps, for his death from starvation and the suicide of his wife with an unborn child. Disinterested friends of art made a neat fortune on the sale of his works.

"The fate of Modigliani is not an accident. It is as typical of our period as that of Van Eyck was of his. In our time, when a surplus of art works is ground out for the competitive market amid the din of newspaper ballyhoo, the starving artist is inevitably present wherever artists congregate—Paris, London, New York, Detroit. He is, indeed, so common as to be taken for granted, even romanticized. The Bolshevik Revolution, irreverent of so many capitalist institutions, abolished the romantic notion of the perennial bohemian. In Soviet Russia the starving artist has gone out of fashion and out of existence as well, and his place has been taken by the type of artist not uncommon in art history—the public agent actively participating in the social life of which he forms an integral part.

"During the last fifteen years schools and tendencies have changed and shifted, but whether the Russian artists have constructed abstract 'polygraphic objects,' or painted in the reporter's manner of 'heroic realism,' or sought to combine the revolutionary theme with plastic qualities, they have all proclaimed unequivocally their complete adherence to the revolution, their identity with its vast program of creating a new Socialist society. Artists are members of a trade union together with printers, textile designers, and workers in other allied trades; they carry unemployment, sickness, accident insurance—paid by the institution employing them—and receive two weeks' or a month's vacation with pay. Though the artists paint more than ever before, they also find time for applied work—to introduce a distinction not always valid—of which there is an unlimited need.

"To take a few specific instances: There is a campaign for the collectivization of agriculture. The peasants must be shown by means of posters the advantages of collective over individual farming; they must have a graphic picture of how collectivization leads to better homes, greater leisure, higher culture, more bread. On still another plane—it has been the custom in Central Asia to strap every child to its cradle for a full year after its birth. Posters are made to show the harmful consequences of such a practice and

the superiority of a more sanitary method. Then, of course, there are numberless campaigns for the Five-Year Plan in Four, for Soviet aviation, for sports, hygiene, literacy. No phase of life is left untouched. These posters alone are enough to keep the artists of the nation busy. But they are only a beginning. There are newspapers to illustrate, book jackets, magazines by the ten thousand. Artists are attached to theatres, to city-planning commissions, to parks of culture and rest, to workers' clubs.

"All of the work described is executed on the basis of *contractatzia*, that is, a contract or collective agreement for a stated period and compensation. Depending on qualifications, the compensation ranges between 200 and 360 rubles a month. [A ruble is worth approximately 51 cents]. In piece work more can easily be earned. Artists may hold more than one job. Several hundred rubles a month are quite common; even incomes of over a thousand rubles are not unknown. Many artists are under a year's contract with Izogis (Art Section of State Publishing House) to complete four easel paintings and ten sketches, on a given theme, to be reproduced in color and sold throughout the Soviet Union. The original painting is the artist's property, to dispose of at his discretion. After four years, if the reproductions prove to be popular, the artist gets a royalty on all new printings. Frequently an artist receives a *commandirovka*, a commission to visit various parts of the Soviet Union to paint pictures on some definite theme. Thus last year, on the themes of the Five-Year Plan and Fifteen Years of the Red Army, Izogis sent out a hundred artists, the cooperative 'Artist' fifty, and the Commissariat of Education fifty. The artists' expenses are paid and the pictures painted are their own.

"There are many painters still working in the privacy of their studios without definite contracts or commissions. How do they dispose of their work? Individual buyers, though theoretically still possible, have disappeared. Paintings are acquired by museums, workers' clubs, trade unions, educational institutions. The provinces are among the best customers. As all important exhibitions travel to all large and small cities of the Soviet Union, sales are made all along the way. In certain instances the Commissariat of Education, to encourage the sales, pays from its own funds part of the price on condition that some public institution pay the rest. There are also 'peoples' artists' receiving a monthly pension sufficient to keep them in comfort. What are the subjects painted? In most cases social and cultural subjects—the revolution, industrialization, cultural gains; but there are also still-lives, landscapes, even nudes, even abstractions. There is, of course, no legal restriction as to subject matter, though Soviet critical opinion is overwhelmingly opposed to 'neutral' art as a snare and delusion of bourgeois ideology. That such an attitude leads to abuse no one is more aware than the Soviet critics, who lambaste scathingly all shoddy work, repeatedly recalling Lenin's injunction about the working class deserving a great art."

Then Mr. Lozowick describes the Artists' House in Moscow, a modern six-story building, built at a cost of 800,000 rubles (\$400,000), a tenth of which was furnished by the artists, the rest being a state loan to be paid back in 60 years. A second building and a third are now being planned. The artists pay \$40 and \$60 a month for two and three room

## Eakins for Boston

With the acquisition of Thomas Eakins' portrait of Mrs. Gilbert L. Parker, the Boston Museum of Fine Arts has filled an important gap in its collection of American paintings, a collection hitherto lacking a representative work by this increasingly popular American master. The painting, purchased through the Goodman-Walker Galleries of Boston, is an example of the artist at his best, although not as completely dominated by his scientific attitude as some of his other canvases.

The sitter, to whom Eakins presented the portrait as a gift in 1910, was the wife of Dr. Gilbert Lafayette Parker. Eakins painted his subject's head and shoulders against a dull reddish-brown background. She wears an olive gray coat with an upstanding collar which casts a curious shadow over the left side of her face. The sombre tones are enlivened by touches of pure yellow at the throat, and the painting as a whole has a luminosity of color rare in an Eakins canvas. The simple broad modelling of the face reveals at once both the character of the sitter and the temper of the artist.

Eakins is distinguished among American portrait painters for his sincerity and his uncompromising realism. An absorbing interest in science, a thorough knowledge of anatomy, and a period of study under Gérôme and Bonnat in Paris convinced him of the importance of reproducing as faithfully as possible what he saw. He was little concerned with aesthetic theories. Nor did he, like Sargent, ever flatter his models. This almost scientific objectivity is said to have annoyed certain of his subjects, some of whom refused to continue their sittings. But, undiscouraged, Eakins continued his independence throughout his life, scorning hypocrisy and pretense in his constant devotion to the truth.

studio apartments, which includes payment on the loan.

"We regard ourselves," said one of the officials of the house, "as part of the entire working-class army engaged in the building of socialism. The obstacles still in the way inspire us with greater efforts to overcome them. Beyond the immediate gains we look toward the ultimate ideal: 'From each according to his ability; to each according to his need.'"

### Just Imagine!

The circumspect Middle-Westerners who seem to have put a stamp upon culture in Los Angeles are worrying about a momentous question in aesthetics. It is this, "Were Beethoven's pants baggy?"

A. A. Forster, commissioned by the musicians of the Philharmonic Orchestra, did a statue of the great composer to be placed in Pershing Square in honor of W. A. Clark, Jr., Los Angeles patron of music. He depicted the tonal pants with a rather wavy free fugue. The Philistines protested. Arthur Miller in the *Times*, commenting on the bagginess of the trousers, said: "Can you imagine them any other way?"

### R. A. Taft Is Cincinnati Trustee

Robert A. Taft, son of former President William Howard Taft, has been elected to the board of trustees of the Cincinnati Museum Association, administrative body for the Cincinnati Art Museum and the Art Academy. Mr. Taft has long been a prominent figure in the cultural life of Cincinnati, in this respect carrying on a tradition of his family.



## "Rogues, Morons"

James Stewart Carstairs, American painter and son of the late James Stewart Carstairs of the Knoedler Galleries, has a grievance against his fellow countrymen. Caught by debts in the depression, he voluntarily went into bankruptcy, and has just seen a collection of art objects and rare books valued by experts at \$70,000, dispersed at the Plaza Art Galleries, New York, for approximately \$7,000. He had thought the collection, including his own paintings, would bring at least \$50,000.

Mr. Carstairs, who is 42 years old, says he is through with painting. "Having been ruined as an artist," he declared in an interview in the *Herald Tribune*, "I am of no use to the world longer." All of his bitterness was expressed in this:

"America is my native land, but I must admit it is composed of rogues and children and governed by morons. I have no desire to paint for it, since it could not appreciate my work, anyhow; and as it has chosen to utterly destroy me with its capitalistic Christianity, I see no reason for caring what happens to it, me or anything."

Elsewhere in the interview, he said: "What I cannot understand is how America can cold-bloodedly butcher a man as I have been butchered. They even took my easels and brushes, my painting set, unfinished canvases, frames without pictures—all things that could be of no possible use to any one but myself."

The artist said that a William and Mary mirror worth \$6,000 went at the Plaza Art Galleries sale for \$400, while a William and Mary table valued at \$5,000 went for \$80. Two Chinese rugs worth more than \$1,000 each went for something like \$30, he said, while first editions of Whistler, Wilde, De Maupassant and Rousseau sold for a pittance.

Mr. Carstairs managed to obtain the withdrawal of a 30-foot screen, his greatest piece of art, which represented 14 months work which contains 45,000 separate pieces of gold in six shades. He made it in Japan. "It was priced at \$25,000 when I exhibited it at Knoedler's in 1929," he said. "At the sale it was stuck behind some furniture with a card saying \$500 on it. The materials alone cost me more than \$3,000. But that, too will go next Autumn."

The *Herald Tribune* said: "Mr. Carstairs is in search of a job by which he can earn his living. He is penniless, and, by his own admission, eats only occasionally."

## Berkeley Museum Closes

Without owing a cent, but with its sources of income shut off by the industrial depression, the Berkeley Art Museum has shut its doors. It is sponsored by a membership body, but has been backed financially by the city of Berkeley, the Chamber of Commerce and various public organizations. Hard times have caused these appropriations to be withheld, and the museum decided to quit until support is restored. The institution once had 500 members, varying from active members, who paid \$3 a year, to patrons, who paid \$100, but a large proportion of these have now found it impossible to keep up their dues.

Samuel J. Hume was director of the museum and Mildred E. McLouth art curator. The latter, in charge of exhibitions, established a very high standard, and gave continuous encouragement to the local artists.

## Rich Venetian Art Shown in a Rich Setting



"Portrait of a Man," by Jacopo Robusti (Il Tintoretto) (1518-1594).

One of the most perfectly hung dealer exhibitions ever held in London, according to the critics was a showing of 21 Venetian paintings from the XVIth to the XVIIIth centuries at the galleries of Thomas Harris, Ltd., 29 Bruton St. Venetian art is rich in color and rich in imagination, as befit the luxurious "Queen of the Adriatic." Therefore the rich background given the paintings at the Thomas Harris Galleries was singularly appropriate. A part of this setting consisted of red velvet Venetian wall hangings of the late Renaissance period from the Cathedral of Tarrazona, Spain, lent by the Spanish Art Gallery, Ltd.

Jacopo Robusti (1518-1594), known as Il Tintoretto, was the hero of the exhibition, no less than six of his works being included. The critics gave especial praise to his "Descent from the Cross," from the collection of the Earl of Yarborough, and a remarkable "Portrait of a Man," in a perfect state of preservation. Paolo Veronese (1528-1588) was represented by a large "Susanna and the Elders,"

a characteristic specimen of the ornate master's latest style, and "Portrait of a Woman," from the Benson Collection.

Also there were two very large works by Canaletto (1697-1768), each 65 by 52 inches, "Piazza Di San Marco, With the Cathedral" and "Santa Maria della Salute, With a View of the Riva," which were commissioned from the artist by William Holbech, of Warwickshire, about 1745, when traveling in Italy, and which come from the collection of Capt. R. S. Holbech, of Banbury. The pictures were sent to England with workmen from Canaletto's studio, who let them into the walls of the drawing room at Farnborough Hall. In the following year Canaletto came to England to see the works in their setting, where they remained for nearly two centuries.

Other works in the exhibition were by Francesco Bassano, Jacopo Bassano, Bernardo Bellotto, Francesco Guardi, Pietro Longhi, Jacopo Palma, and Tiepolo.

## Wichgar Bequest Is Shown

: The Cincinnati Museum has placed on exhibition a group of paintings by American masters from the collection of Walter J. Wichgar, Cincinnati art patron, which have come to the museum in accordance with the terms of Mr. Wichgar's will.

The portion of Mr. Wichgar's bequest now shown reflects his discrimination and judgment. In the opinion of the museum officials, these paintings, selected examples by Frank Duveneck, John Twachtman, George Inness, Elihu Vedder, Robert Blum, Thomas Dewing, William Morris Hunt, William Keith and Louis

Ritter, form a strong addition to the already important group of paintings of the American School in the institution's collections.

## Syracuse Honors Mrs. Huntington

The honorary degree of Doctor of Fine Arts was recently conferred upon Mrs. Anna Hyatt Huntington, prominent American sculptress, by Syracuse University. Chancellor Flint made the presentation at her home in New York City. The degree was voted in 1930 but the condition of Mrs. Huntington's health made it impossible for her to come to Syracuse to receive it.

## The Women

The full text of the report made to the General Federation of Women's Clubs at Seattle by the chairman of the art division, Mrs. Florence Topping Green, of Long Branch, N. J., has reached *THE ART DIGEST*. It was this report, with its militant championing of American art and its attack on the practice of having official portraits painted by alien artists, that precipitated the newspaper controversy that is dealt with elsewhere in this issue. Following is a digest of the document:

"The good ship 'Renaissance' is riding to port on the crest of the American wave. She has been buffeted by many storms, principally caused by the preference of Americans for the foreign label on art but she is coming to port with colors flying, amid predictions gaining in strength that there is imminent the birth of a native art that will reflect America and American institutions. A true Renaissance!

"Her cargo is full of the tremendous work done by the art divisions of the General Federation, which is resulting in this era of art appreciation. This is the way we have organized our three million members: In every state there is an art chairman. She in turn appoints a District art chairman, who appoints an art chairman in every club. The chain is so strong that a message can be sent to the farthest corners of the United States and to Panama, Peru and Alaska in a very short time.

"The first bundle in the cargo is an official looking affair marked 'Art in the Nation.' It comprises the work being done by the art members of the Federation to assist the American artist. Each package is tied with much red tape, which must be cut.

"First is the nation-wide cooperation of the women to urge the passing of the Vestal Design Copyright Bill, especially with regard to the artist; for piracy in design by manufacturers in this country has long been a national disgrace. Somehow or other, a man would not pick pockets but he does not consider it a sin to steal brains.

"Next, we are seeking the passage of a bill making obligatory the employment of American artists when the portraits are to be paid for by taxpayers. Foreign portraitists are fattening in our national capital. Just recently President Hoover was painted by Douglas Chandler, an English artist; Mrs. Hoover sat for Gleb Ilyin, a Russian, and Vice-President Curtis was painted by Pierre de Langy, a Frenchman. Philip de Lazlo is painting Frank Kellogg, whose portrait is to hang in the State Department. Josef Sigall painted Secretary of War and Mrs. Hurley, Secretary of the Interior and Mrs. Wilbur and President Hoover. Rudolf Kiss is doing senators, and there are others too numerous to mention. This in spite of the fact that our artists are conceded first place as portraitists.

"We are fighting against the importation of European painters and sculptors to decorate our public buildings and churches. The American artist is painting murals that are the finest and most original in the world. The surest way to sink our ship 'Renaissance' is to import artists to the neglect of our own. This same thing happened in Italy with the beautiful Etruscan style. Rome wanted Greek art, and imported all her art and artists, so that the Etruscan period faded away from lack of nourishment. The art development of France was stopped for centuries at the

time the florid Rococo art of Rubens was popular and Italian sculpture and paintings were imported there. Europe never did shake off the incubus.

"The next package is marked 'Sales Tax.' Every now and then something comes up to give our ship 'Renaissance' a stormy period. This year the typhoon is the sales tax on luxuries. We sent a special message to Congress from the board meeting in Washington begging it not to include in this bill a tax on the work of living artists and craftsmen. Art is commonly called a luxury industry, but on the contrary it is the most enduring economic asset of the nation. If the output of artists is included in a sales tax it would add considerably to the burden of the members of the profession, and it would quench the art spirit. The sale of the works of living artists suffer sooner in a period of depression and recover more slowly than any other business; therefore, to impose a luxury tax on the sale of works of art would have a disastrous effect on the earning of artists and prevent them continuing their creative work.

"The next bundle in the cargo is marked 'Our Talented Children.' We are leading in a campaign to ask the college entrance boards to give credits for art in college entrance examinations because, until they do, students will slight the subject. Much talent is lost in this way. We are also getting every chairman to see that art appreciation is included in the curriculum of all schools and colleges in her vicinity. In this year's reports the work done by the women is marvelous. Many art teachers have been placed by their request in small towns; the club women are voluntarily teaching the subject. Your chairman made a request in Washington asking for the appointment of an art supervisor for the schools of the Canal Zone. This year for the first time they have an excellent art teacher who visits all the schools in Panama. We sent them many exhibitions and lectures with slides which were much appreciated.

"Almost every state reports gifts of good pictures and pieces of sculpture from the clubs to the schools. Some of the greatest art of the ages would never have been produced except under patronage, and the increasing number of scholarships for art reported this year given by the clubs, provides the gifted student with the opportunity he needs. All through the centuries you will find that artists are invariably poor at the start. The club women are also providing art centres everywhere where children are trained, not to produce artists exactly but to instill the love of beautiful things. They are also providing lectures and art exhibits for the children with prizes in various contests. Much creative ability is found and fostered. . . .

"Another parcel is marked 'The National Gallery in Washington.' Many thousands of dollars have been subscribed for it; if it had not been for the depression this building would have been erected to house our treasures. . . .

"A great bale is next in the cargo marked 'How We Help the American Artist.' The club women have been urged to buy the work of native contemporary artists for their homes, clubs and schools; we proclaim loudly that no place is culturally complete unless it contains some good American art. This slogan has grown to tremendous proportions. In the reports, the club women in every state are arranging exhibits and helping to make sales, giving purchase prizes and starting collections of native art. These exhibits are circulated freely throughout each state and now

they are commencing 'reciprocity exhibits.' This is when the states trade.

"I recently read an article entitled 'Cultural Bluff,' in which the writer complained that the art clubs and culture groups have engaged merely in 'endless talk about art but the desire to own a painting was not in them.' I would like this writer to read our reports. In every case sales are mentioned, good paintings are bought for schools, homes and clubs. The Penny Art Fund is spreading like wild fire all over the country and with the fund each state is buying paintings from current exhibitions to present as prizes to the clubs doing the most constructive work. The numerous arts and crafts classes are giving to the women a knowledge of art. There is something new, vital and exciting in their lives. When they discover how hard it is to produce a painting, then art finds a staunch friend.

"A strange parcel in the cargo, all angles and painted in violent primary colors, is marked 'Ultra-Modern Art.' . . . A questionnaire shows conclusively that the club women do not like this phase of art. Our conservative men are apostles of true beauty and truth, the modernists believe abstractions are true art when really they are just brutal throwing on of paint. The work of the French modernist is acquired because it is a novelty and the fashion. If some of the millions of American dollars which are spent yearly for French art could be circulated in the United States for native art, it would make the depression easy for canvas, brush and paint makers, not to mention the artist.

"Our survey shows a decided upward trend during the past five years. The women are demanding beauty and art in their homes, more artistic houses and better city planning. They are insisting on the removal of sign boards and unsightly 'hot dog' stands so that nature's great picture gallery may not be degraded. They are developing the art work in the schools and insisting on adequate art instruction. They are assisting the American artist. And they have leisure for serious study. All this tends to bring the long expected Renaissance to our shores. For clubs remote from art centres we have our traveling exhibitions, numbering forty. They are in great demand. . . .

"We have an inferiority complex, our Renaissance compares favorably with the XVth Century, but we don't know it. We do not realize that Europe cannot get away from the past. American art is a lusty baby while European art is like old Father Time himself."

### This Man Knew

The premier of Rumania, Professor Jorga, may not know anything about art, but, like a good Philistine, "he knows what he likes when he sees it." According to a cable dispatch to the *New York Times* he visited the Salon at Bucharest, which is backed financially by the state. Passing from painting to painting, he was heard to remark. "This man cannot paint a stroke!" "Heavens, what a frightful daub!" "That picture is completely senseless!" "Everything in this exhibition is worthless!"

Soon afterwards the management of the Salon was informed that official patronage and state subsidy had been withdrawn.

### He Gets a Hint

"I see," said Mr. Lapis Lazuli, "that Summer art students at Stone City, Ia., are living in old ice wagons. I'm going to look for an idle smokestack for myself next Winter."



## Taste of Today

Who are the favorite painters in the eyes of the younger generation? The answer may be contained in the much-discussed exhibition, "The Taste of Today in Masterpieces of Painting before 1900," which the Metropolitan Museum is holding this Summer. The object of the show is to reveal, as far as possible, those painters of the past who remain popular with the young artists and collectors of the 1930's.

To arrive at its selections, the museum consulted the dealers in art books to find out the favorites of their younger clients when it came to the purchase of books, reproductions and photographs. The result is an exhibition of 21 paintings from the museum's collections and 14 from other sources. The artists are Titian, Tintoretto, El Greco, Pieter Breughel, Rubens, Poussin, Claude, Goya, Corot, Delacroix, Daumier, Courbet, Degas, Renoir, Cézanne, Seurat, Gauguin, Van Gogh, Eakins, Ryder and Millet. The latter did not appear on the list but was included because his style in "The Water Carrier" is "so closely allied to that of Daumier, a prime favorite." Three other selections, William Blake, Grünewald and Piero Della Francesca, could not be included.

Immediately after the opening, the critics began the vain task of explaining the apparent inconsistency of the selections; the puzzling inclusions and the equally mystifying exclusions. The deadline 1900 might account for the absence of certain modernists, but such casualties as Rembrandt, Leonardo, Ingres, Raphael, Mantegna, Vermeer and Giotto, had them stopped. They left the problem where they found it. Bryson Burroughs, writing in the museum's *Bulletin*, disclaimed any intent by the museum to explain the significance of the exhibition: "The exclusions are hard to explain and the inclusions equally so, as far as their coherency is concerned. But doubtless the student of fifty years hence will be able to discern the logic of it, just as we today discern a homogeneity in past ages."

"The science of aesthetics, so called, invented in the middle of the XVIIIth century, has not been able to construct an accepted definition of what constitutes excellence; works of art continue to be judged in the natural way—by their effect on the beholder. Those who make a profession of criticism must command, in addition to their impressionability, an implement—the nebulous conception which each forms for himself out of the sum of the judgments of the past. This enables him in some degree to recognize and isolate what is accidental and ephemeral in his own time and place. Art, notwithstanding the theories of the aestheticians, has not been reduced to an objective formula. It remains what it has always been—the vital function of mankind whereby feelings and emotions are communicated."

"This fact does not justify the bunkum heard at exhibitions and concerts and tea parties. Straightforwardness and honesty are essential. One jeers at the empty pretender who, glancing at a picture, swiftly pronounces it rubbish or a masterpiece. 'It is not by Cimabue,' says an elegant critic, in a drawing by Du Maurier. 'How do you know?' his companion asks. 'Because I am speechless before a Cimabue.' Such folk do not count in our argument. But people who pay their money for books on artists and for prints and photographs, not through snobbery but because they want them, are apt to be earnest, particularly the young people, who are generally poor. And it is among these young people that the

## Brooklyn Museum Acquires Work by Lintott



"Hazel," by E. Barnard Lintott.

The Brooklyn Museum announces the acquisition of E. Barnard Lintott's painting, "Hazel," from the Marie Sterner Galleries of New York. A portrait of an Andalusian young woman, it is classed by the critic of the *New York Times* as "among the artist's finest works." "Hazel" was painted about five years ago and was exhibited at the Marie Sterner Galleries in Lintott's first American show in

1929, and also in his one-man exhibition at the Albright Art Gallery in Buffalo in 1930.

Mr. Lintott, who is a native of England, studied at the Beaux Arts and Académie Julian in Paris. For a number of years he acted as librarian at the Academy in London. In Europe he is represented in the British Museum, the Victoria and Albert Museum, the Tate, the Museum of Ghent and the Art Museum of Aberdeen, Scotland.

spirit of the time most directly manifests itself. We all 'date.' At middle age one resents novelities. The taste of the young is the taste of a period, and from them, either by development or reaction, proceeds the taste of the period which follows . . .

"Each generation looks for and finds its own desires and ideals in masterpieces. Aided by distance and the syntheses of historians, we can find, to some extent, reason and logic in the preferences of past ages. We can recognize that the flowering of the High Renaissance in Italy would suddenly have thrown the shadow of neglect over the predecessors of Leonardo, Michaelangelo, and Raphael. The vast changes of the time of the French Revolution caused the courtly and elegant art of the XVIIIth century to be discarded, and brought into being the 'classical-romantic' trend of thought which eventually opened people's eyes to the Gothic cathedrals and to the Italian and Flemish primitive painters, who had been thought clumsy bunglers for 300 years. We can connect the vogue of realistic painting in the last

century with the socialistic and materialistic philosophy of the time. Those who chose Sargent as their best portrait painter would of course worship Velasquez, and when Cézanne came to be considered the greatest of modern masters the fame of Greco would be inevitably resuscitated. There we must pause. We must wait for the student of a new generation to make intelligible the apparent confusion of our artistic attractions. So perforce, we show them without comment."

Prominent collectors who lent paintings for the exhibition are: Stephen Carlton Clark, Mr. and Mrs. Chester Dale, Mrs. Eugene Meyer, William Church Osborn, Mrs. Rainey Rogers and General Cornelius Vanderbilt.

### Museum Takes a Vacation

The Worcester Art Museum is closed to the public until September. However, persons motoring through Worcester and desiring to see certain objects, will be admitted by appointment if they will write the secretary two days in advance. The telephone is Worcester 2-4678.



## Daughter Ill, Martinez Paints a "Pieta"



"Pieta," by Alfredo Ramos Martinez. See article on opposite page.

## Los Angeles Ire

The crippling of the art department of the Los Angeles Museum in the guise of economy by dropping Harry Muir Kurtzworth as curator seems to have aroused the ire of the whole art community. The writers especially are bitter. H. Raymond Henry, critic of the Hollywood *Citizen-News*, wrote:

"Three and a half million dollars have been expended to establish in Los Angeles county a museum of art, history and science. . . . The art department of this great institution, maintaining a staff of three, is the one live department drawing crowds to the building, month in and month out, to see the work created by living human beings, who buy clothes and food and pay taxes, whereas, a large staff of persons is retained on the payroll to care for and keep moths out of stuffed animals. . . .

"Under a dogmatic rule, the Los Angeles artists are refused the privilege of the one man show, while foreign artists are given every consideration and with welcome, and thus tax-paying Californians are discriminated against.

"Mr. Kurtzworth stands for California art, thus endearing himself to the local artist and the loyal art patron. He is fighting for the local art world and our institutions. Under the able sponsorship of Mr. Kurtzworth we are forming now a society known as the Friends of Art, to create art mindedness in our people and also to purchase fine works of art for our museum.

"Mr. Kurtzworth was brought here from the East to fill this important position of art curator of our museum, the salary for which

is included in the county budget, yet through official arrogance, the flower of art growth in the whole Southwest is to be nipped in the bud. Common labor is given every consideration, and justly so, but why destroy local genius by casting it in the political wastepaper basket? Why cast off the head of the one living department in our art, history and science institution?

"Of the annual expenditure of \$325,000 for the entire institution, the art gallery is operated at \$11,000, including salaries amounting to \$7,500."

Arthur Millier, critic of the *Times*, continued his attacks. "The smallest museum detail," he said, "must be approved by the director and the associate director, both scientists,—an autocratic system which business has long discarded. The curatorship should not only be restored, but the curator should be given additional power, for he interprets art to a million people."

Mr. Millier sees a fundamental flaw in the situation at the Los Angeles Museum in the combination of science and art in the same institution. "The conflict between art and science at the museum," he wrote, "inheres to institutions which combine these subjects. The National Gallery at Washington has little status as an art museum because it is controlled by the Smithsonian Institution. Not personal ambitions, but differing points of view are at war in such institutions. Art enters the consciousness through the emotions; science through the reason. Andrew Mellon offered to build and endow an adequate national gallery if the Smithsonian would relinquish control. It would not. Allan Balch offered a

huge endowment to the art department of the Los Angeles Museum if control were placed in the hands of an art-interested board of trustees—with similar result."

The strength of the movement to clarify the museum situation is shown by the fact that the following organizations have already petitioned the County Board of Supervisors: Art Section of the County Federation of Women's Clubs, the California Art Club, Friday Morning Club, Ebell Club, the Art and Education Committee of the Chamber of Commerce, the Southern California Chapter of the American Institute of Architects, Palos Verdes Art Association and Palos Verdes Library Association.

## Sculpture at Newark Museum

A Summer sculpture exhibition, illustrative of aspects of the historic development of the sculptor's art, is being held in the court of the Newark Museum. Comparisons in treatment are brought out by the juxtaposition of sculptures from the various periods, as, for instance, in the archaic stiffness of a Cypriote head of a votary figure, IVth century B. C., and the contemporary return to simplification as seen in Zorach's head of a woman.

About 75 examples are in the exhibit, including reproductions and signed originals by such contemporaries as Mahonri Young, Gaston Lachaise, Ludwig Vierthaler, Bessie Vonnoh Potter, Duncan Ferguson, Jacob Epstein and William Zorach.

## Art Firm Gets \$161,000 Judgment

The art firm of Arnold Seligman, Rey & Co., has obtained judgments aggregating more than \$161,000 against John Barry Ryan, son of Thomas Fortune Ryan, for works of art bought and not paid for. The account, originally for \$220,325, revealed that Ryan was the purchaser, for \$115,000, of a "Bust of Mme. de Serilly" by Houdon.

## Owner of "Genesis" Dies in Crash

Mrs. Alfred C. Bossom, wife of the former American architect who is now a Member of Parliament, was killed in an airplane crash in England. It was Mrs. Bossom who in the Spring of 1931 purchased Jacob Epstein's much discussed "Genesis."

## Laguna Beach's Art Festival

Laguna Beach, California art colony, will hold a "Festival of the Arts" from Aug. 13 to 20. Art exhibitions, receptions, concerts, tours of the local artists' studios and plays staged on the beach, will make up the program.

## Discovering Himself

"Here is a critic," said Mr. Lapis Lazule, "who says that modernism is dead. This is the first time I've ever known I was a modernist."

## Where to Show

Last year THE ART DIGEST began the publication of its calendar of national exhibitions, for the use of artists and craftsmen wishing to enter their work, in October. This year its publication will begin in the September number. The earliest of these 1932-1933 annual exhibitions will be held in the latter part of October, so that artists will have at least six weeks in which to make their entries.

Officials of societies and associations sponsoring competitive exhibitions are asked to communicate with THE ART DIGEST as soon as dates, places, etc., have been decided upon.

## California Group Studies Fresco Technique With Siqueiros

There was a reminder of art instruction in the great days of Italian painting when David Alfaro Siqueiros, one of the great triumvirate of Mexican muralists (the others being Orozco and Rivera), with a group of well known California painters as assistants, began the execution of a 25-foot fresco covering an entire cement wall in the open-air sculpture court of the Chouinard School of Art, Los Angeles. These painters, his pupils for the time, did much of the actual painting, working under Siqueiros's direction and following his original design. They are learning the technique of fresco painting, a medium which has been suspended in practice for nearly 400 years, because they believe that California, with its climate and the prevalence of cement construction, is destined to an extensive revival.

The subject of the mural seems to be a soap-box oration which is listened to by workmen on a building. *California Arts and Architecture*, commenting, said the fresco aroused "mixed emotions," in which predominates the conviction that the art of fresco in this country will languish until it is able to free itself from the sorrows of Mexico and the dull red glow of Communism.

Heading the list of Siqueiros's fresco "apprentices" is Millard Sheets, winner of many prizes despite his youth, and himself an instructor at the Chouinard School. Others are Paul Starrett Sample, president of the California Art Club; Barse Miller, winner of the much-discussed first prize at the 1932 Los Angeles show, "Apparition Over Los Angeles;" Merrill Gage, Henri de Kruif, Lee Blair, Donald Graham, Phil Paradise, and Tom Beggs, director of art at Pomona College.

These artists hope to be the nucleus of a group who will revive fresco painting in all its ancient glory on California's concrete walls.

The California Art Club gave a dinner to Siqueiros, and one of the guests was Alfredo Ramos Martinez, founder of the open air art schools of Mexico, concerning which so much has been written, and one of the founders of the Revolutionary Syndicate of Painters and Sculptors. He has opened a studio in Los Angeles, where he is staying pending the recovery of a sick daughter brought there for special treatment. While his child's life hung in the balance he turned for the first time to painting religious subjects, among them a "Pietà" which Arthur Millier in the *Times* described as having "extraordinary expressiveness."

"Siqueiros," says Mr. Millier, "credits the beginning of the revolution in Mexican art to the opening of a small school by Martinez in the town of Santa Anita, in 1911, where Siqueiros was a boy pupil.

"Siqueiros and Martinez are markedly different types. Both are cultivated and charming men. Both are hard workers. Both are deeply concerned with the past and present of Mexico. There, however, the resemblance stops, for the massive, dark paintings of Siqueiros are deeply imbued with the revolutionary ardor which turned him from painting walls to organizing a miners' union; while those of Martinez have an ease, simplicity and gayety of color with qualities such as the children of Mexico painted into their astonishing untaught pictures in the open-air schools this noted teacher established.

"Siqueiros creates the most powerful forms that have yet come to use from the Mexican art revolt. The effect of them is overwhelming. The paintings are dark and unframed.



Fresco Designed by Siqueiros for the Chouinard School of Art.

The massive forms and heads look out of an aura of black. The first impression is of brutality and darkness, of a complete absence of any 'charm'—that pleasant manipulation of pigment which means so much to the English and Americans. There is present, however, something else—that brooding sense of tragedy which exists where, century after century, the people of a race have repeated the same movements and gestures until the individual counts

for little in the long procession of types and gestures.

"Ramos Martinez is older in years but not in spirit. Revolutionary activity has not concerned him and he does not like the blacks of the revolutionary painters. Mexico to him is a tropical land and he paints it in gay colors with an extraordinary ease of composition. His Indian men and women are sensitively drawn and very pure in type."

## JOHN LEVY GALLERIES

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### SUMMER EXHIBITION

18th CENTURY ENGLISH PORTRAITS

BARBIZON SCHOOL LANDSCAPES

RECENT PAINTINGS by IWAN CHOULTSE

## Negress Wins the First Prize at Newport

At the Twenty-First Annual Exhibition of Painting and Sculpture of the Newport Art Association, July 8 to Aug. 6, sculpture carried off first honor. "Discontent," carved in wood by Mrs. N. Elizabeth Prophet, a Negro artist, was awarded the Richard S. Greenough Memorial prize as the best work of art in the show. The sculptor, who has been in Paris until recently, at first was not eligible to participate in the exhibition, not being a member of the association, but this difficulty was neatly surmounted. She was elected to membership in double quick time just before the show opened. She showed three other heads carved in wood and two busts cut directly into marble, which were highly praised by the critics.

Mrs. Prophet, who was born in Rhode Island in 1890, first came to notice in 1929 when she won the Otto H. Kahn prize at the exhibition of Work of Negro Artists, in New York. She was a pupil of the Rhode Island School of Design and of the Ecole des Beaux Arts, Paris.

The exhibition comprised 201 paintings, watercolors, prints and sculptures by 41 artists. It was the biggest show ever organized by the association and fittingly marked its 21st birthday as a real "coming of age."

One of the features was a group of six portraits and landscapes by Catherine Morris Wright, daughter of Harrison S. Morris, president of the association. A complete list of the exhibitors follows:

John Taylor Arms, John Howard Benson, Annabel Ledlie Berry, Olive Bigelow, Carle J. Blenner, Edith Bozyan, Margaret Fitzhugh Browne, Ruth Payne Burgess, Marion K. Carry, William Cotton, Bessie T. Cram, Louise Wheelwright Damon, Nicola D'Ascenzo, Cecil Clark Davis, William H. Drury, Christopher Dutra, R. H. Ives Gammell, Thelma



"Discontent." Sculpture in Wood by Nancy Elizabeth Prophet. Prize for Best Work.

Cudlipp Grosvenor, Mary E. Harvey, Charlotte Havemeyer, Louise Lyons Heustis, Sergeant Kendall, Rhoda Low, J. H. McDonough, Bertha Noyes, Edith Ballinger Price, N. Elizabeth Prophet, Casey Roberts, Emile Ruecker, Donald Sanford, Albert Sterner, Helena Sturtevant, Ruth Thomas, Leslie P. Thompson, Carl Antony Tollefson, Adrien Voisin, Emily Burling Waite, Holden D. Wetherbee, Marjorie Wilson, Catherine Morris Wright and Elizabeth Woolsey Yardley.

## A Notable Purchase

The Metropolitan Museum announces an important acquisition—a Greek marble statue of the "Apollo" type, the first of its kind to come to America. It belongs to that earliest period of Greek sculpture from which so little has survived. In the words of Herbert E. Winlock, the director, "its only rival is the famous Sounion 'Apollo' in Athens; but whereas the latter is extensively restored our statue is practically complete. It is the most representative piece extant of the time of Solon."

The statue will be placed on exhibition in October, when a more detailed description will be made public.

Tell your friends a years reading of THE ART DIGEST affords a liberal education in art.

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Correspondence invited  
Congress Hotel Chicago

## Ugliness and Graft

The ugliness of the average American city contributes in great measure to municipal corruption in the nation, according to Prof. George J. Cox, of the fine arts department of Columbia University, according to a statement quoted in the New York Times.

"There is a very direct and vital relation between arts and ethics in that immensely important and vast field, civic art, which covers everything from garbage cans to civic halls, from stoplights and sky signs to schools and colleges," Prof. Cox declared. "I am not prepared to admit that an æsthetic person is necessarily an ethical one, but what a speculation the condition of our cities and the state of city politics conjures up."

"Here in this city with its utterly planless piling up of monster buildings, with its endless grids of bleak slums, whether on Park Avenue or Eighth Avenue, its monotonous iteration of lifeless concrete, stone and steel, of sky signs and screaming advertisements, its eradication of the last vestige of the Spring and Fall, its rooting up of trees and grass as though they were pests—all this denial of

## The World's Fair

The Art Institute of Chicago has been constituted the official Exhibition of Fine Arts during the Chicago Century of Progress Exposition, June 1 to Nov. 1, 1933. There will be no official art exhibition held within the confines of the World's Fair enclosure, although state, foreign governments and other buildings will probably house such art exhibits as may serve to supplement their displays of a general nature. The Institute's show will deal primarily with the progress of fine arts in the last 100 years, thus making it chronologically consistent with the general exhibitions of science and industry presented by the Exposition.

A large contemporary section will comprise both foreign and American paintings and sculpture, including a representative group by Chicago artists. A retrospective American section will adequately cover the period from the American pre-Colonial painters to the time of Winslow Homer and Frank Duveneck. Retrospective foreign sections will fill a number of galleries. Emphasis will be placed on the impressionists. As a background to the "Exhibition of One Hundred Years of Art," the Institute will arrange in sequence individual galleries devoted to Italian, Dutch, Flemish and French primitives, to Dutch XVIth and XVIIth century painting, to Italian XVth and XVIth century painting, to Italian XVIIth century painting, and to XVIIIth century French and English painting. In covering this ground the Institute's collection will be supplemented by loans from American and foreign museums and collections. All works will be selected by invitation only.

The committee of Institute trustees which will have general charge of the exhibition is composed of Charles H. Worcester, chairman; Percy B. Eckhart, Max Epstein, John A. Holabird and Chauncey McCormick. The executive direction of the Fine Arts Department will be in the hands of Dr. Robert B. Harshe, director of the Institute, assisted by Daniel Catton Rich, curator of painting and sculpture.

beauty destroys the essential roots of humanity.

"When we compare New York's drab immensity, or any other city's ugliness, with the still surviving beauty of some old cities in Massachusetts, Ohio or Virginia, what sort of interest in civic ethics can we expect of an inhabitant of 125th Street, or 121st Street for that matter?

"Look at our roads, befouled with hoardings, billboards and a welter of ghastly tin advertisements.

"I am not advocating a return to turnpikes, buggies, bustles and beaver hats, but I do say that when great roads, magnificently engineered, are driven through this country, art should play its part and do the thing triumphantly, with dignity and pride in its own times, and respect for the amenities of the countryside and whatever emblems of an earlier and in many ways more beautiful civilization may yet survive. Instead, we make slatterns of the native beauty spots."

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## Bliss Appraisal

The works by Cézanne owned by the late Lizzie Bliss, who died March 12, 1931, out-valued the larger group of pictures by Arthur B. Davies, in whose career the noted collector played the role of principal patron, according to the appraisal values just made public. The entire collection, all but a small part of which was left to various museums, was appraised at more than \$1,100,000. The values placed on the different items are thought-provoking for those who doubt the investment worth of art as compared with the fluctuating value of securities.

The share of paintings which the Museum of Modern Art was bequeathed conditionally received a valuation of \$721,000, and bequests to the Metropolitan Museum totalled \$57,800. The Davies canvases, which were scattered among a number of museums, were valued at \$195,000. Of these the Metropolitan receives the most valuable—"The Unicorns," worth \$25,000; "Adventure," \$13,000; "Italian Hill Town," \$9,000; and four others. The Brooklyn Museum received \$48,500 worth, including "Children Dancing," \$16,000. Four Davies went to the Corcoran Gallery, the most valuable being "The Great Mother," valued at \$14,000.

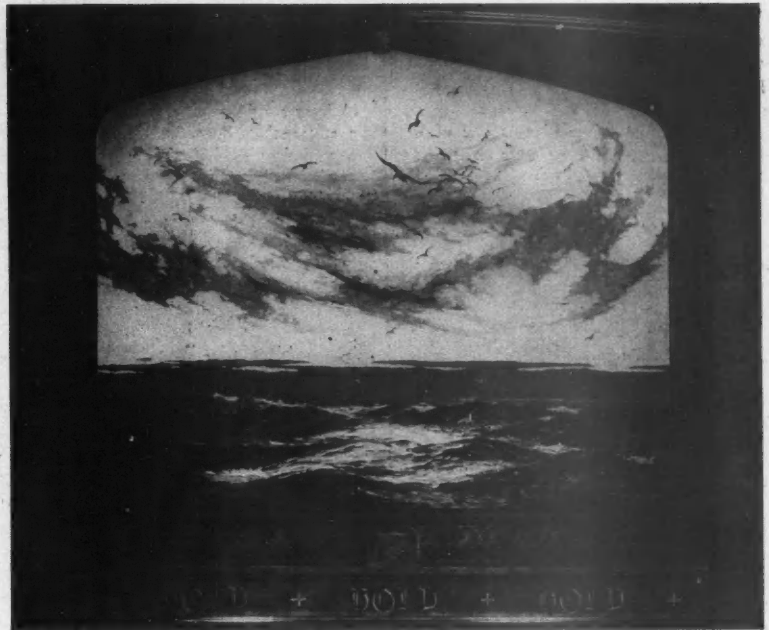
Eleven paintings, ten water colors and two lithographs by Cézanne, all of which went to the Museum of Modern Art, were appraised at \$300,000. "The Bather," judged by some critics to be one of the master's greatest works, received the highest valuation, \$60,000. A "Still Life," was valued at \$50,000; "Pines and Rocks" at \$40,000; "Self Portrait" at \$35,000. Other paintings left the Museum of Modern Art received the following appraisals: "Race Course" by Degas, \$40,000; "Port en Bassin" by Seurat, \$35,000; "Portrait of Madame B" by Modigliani, \$35,000; "La Lavanduse" by Daumier, \$35,000; "Woman in White" by Picasso, \$25,000. "Girl in Green" and "Interior," two paintings by Matisse, were valued at \$20,000 each. Rousseau's "The Jungle" was put at \$6,500.

## "Center" a "Free Port" for Art

An act to permit entry under bond of collections comprehending the arts, sciences and industries to be exhibited at Rockefeller Center, New York, has been signed by President Hoover. It is stipulated that if any of the exhibits entered under bond are sold the regular duty shall be paid. These privileges extend to all buildings of Rockefeller Center and to all tenants.

The bill, said the New York *Herald Tribune*, gives to Rockefeller Center something of the nature of a free port, so far as exhibits of foreign products are concerned. It will have special importance in relation to goods imported for display in the British, French, Italian and German buildings of the center. As previously operated, the tariff laws forbid any private corporation from importing goods without the payment of duty at the time of entry, unless they were stored in a bonded warehouse.

## Grant Paints a Sea Picture—for Sailors



*Sea-Piece by Gordon Grant: Reredos for the Chapel of Our Savior, Seamen's Church Institute.*

The sea as the sailor sees it, rather than as a setting for a ship, is the subject of the reredos which Gordon Grant has just painted and presented to the Seamen's Church Institute, New York. The painting bears no title—it might be called "After the Storm," or almost any name, for the artist has striven to suggest any number of ideas, not just a single phase of nature's grandeur. The sailor who has stood on the deck under a tropical sky or in the stillness of a northern night is reminded of his roving. Memories return and the sailor, "home from the sea," fills that stretch of water with some imaginative ship from his past. To many of the hundreds of seafaring men who have stood before it, Grant's painting proclaims their Be-all and

End-all—Creation, Space, Light, Eternity, expressed by a magical blending of sea and sky and horizon.

Realistic in treatment, yet imaginative in effect, the painting lights the chancel of the chapel. Great masses of bronze clouds flooded with brilliant sun rays illumine the entire sky with golden radiance. The water is deep blue and green, with the light of the sky reflected upon it. No foreign object mars the general effect. In the words of one observer: "It is the mystery of the ceaseless, ever-changing sea. A sailor cannot express in words the elation he derives from gazing upon the sea. Suffice it to say that this painting stirs his imagination, and his spirit is elevated when he beholds it."

## "Dialectics"

Maude Phelps Hutchins, wife of the youthful president of the University of Chicago, is exhibiting a group of her "Dialectics" at the Grand Central Art Galleries, New York, until Aug. 26. When exhibited in Chicago last Spring, these interesting drawings of nude figures with their unusual designation caused a considerable stir in art circles. Opinion was sharply divided, with the critics finding much to commend them.

C. J. Bulliet of the Chicago *Post* was forced to consult Webster before proceeding with his review. Webster states that Aristotle defined dialectics as the method of arguing with probability on any given subject, and of defending a tenet without inconsistency. Plato used it to refer to the method of investigating the truth by analysis. By Kant it was employed

to signify the logic of appearances or illusions. With that out of the way, Mr. Bulliet made these observations. "Dialecticism," as practiced by Mrs. Hutchins, isn't so light and trivial as she makes it out to be. She has done things that rivet the attention—something that comes out of a subconscious where archaic Greek things, Negro sculpture and the Renaissance classics are submerged, entangled maybe in the next of Flaxman's outlines."

The critic of the Chicago *Daily News* said: "Almost all are studies of the nude. And portraits in their own way, whether life studies or only free drawing. There is one, a view of shoulders and back and bowed, graceful head that is pure lyric (and perhaps it is because the lyric quality of all these drawings by a sculptor is so persistent, so constant, that I resent the ponderous catch-phrase 'dialecticism;' and I still await the light!)"

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## Wisdom and God

Lee Lawrie, one of the best known architectural sculptors in America, has been given the commission to design the sculptural decorations of the entrance to the main 70-story building in Rockefeller Center, New York. This is the dominating building in the \$250,000,000 development, and the commission is one of the most important decorative projects on the program. Mr. Lawrie, who has been instructor of sculpture at Yale and of architecture at Harvard, is represented by works in all sections of the country.

"Wisdom—a Voice from the Clouds" will be the theme of Mr. Lawrie's decorations. This subject, says the *Christian Science Monitor*, will be typified in a central figure, which in turn, will be flanked by two figures representing Light and Sound. The sculptor will take sunlight, artificial illumination, motion pictures, television and other marvels of the modern age as the background for his conception. Sound will be represented by the radio and the telephone, symbolizing the enlargements of man's frontiers of information by the perfection of media for transmitting the oral word. Light, Lawrie considers, suggests the broader education and better understanding by mankind of the present state of human progress.

According to an explanation issued by Rockefeller Center, the conception of Wisdom harks back to a verse from Proverbs: "I love them that love me and those that seek me early shall find me." "Contrary to a more or less prevalent impression," said the statement, "the voice uttering these words is that of Wisdom instead of the Almighty."

Another of the decorative masterpieces at Rockefeller Center will be a huge glass mosaic to be executed on the walls of the loggia at the western entrance to the RCA building by Barry Faulkner, prominent American artist. The mosaic will constitute a sweeping pictorial design, 76 feet long and 14 feet high. "Intelligence Awakening Mankind," is the theme, and it is described by the artist as follows:

"The central figure standing above the world represents Thought. On either side are her articulate manifestations—Spoken Words and Written Words. Specific thoughts transmitted to man by Radio from the central fountain head serve to free him from the terrors of Ignorance, Cruelty, Poverty and Fear. A current of thought energy flows through the universe from the main source and, bursting into flames, destroys the enemies of man. The awakening and extension of intelligence come under the headings of religion, music, drama, politics, chemistry, sports, biology and advertising."

The technique of glass mosaic has been revived in recent years, after having been virtually dormant for several centuries. The initial step of the artist is to prepare a sketch in color, followed by a full-size cartoon to guide the workers. Thousands of small glass cubes

of mosaic, called tesserae, are pasted on paper with the reverse side showing. Layers of cement are then spread on the wall and the mosaic is fitted into this mortar in sections. After the mortar has settled the paper is removed, which finishes the mosaic.

A later announcement from Rockefeller Center states that Boardman Robinson, still another distinguished American artist, has been commissioned to do an imposing mural for the lobby of the RKO Building on the Radio City side of the Center. A colorful decoration, the mural is expected to stand out strongly against the cool, white marble walls of the lobby. It will measure 16 feet by 10, and will have a predominating note of blue, supplemented by warm buffs and greys.

The subject will be allegorical in nature. "I will try to show," said Mr. Robinson, "how relatively unimportant is all the machinery of material progress compared to man and his fundamental need, the land and his records. We have forgotten this in recent years." In the artist's design three heroic figures, a man, a woman and a child, occupy the left of the canvas, together with a dog, a cow and vegetation. At the feet of the figures are books and instruments of precision. In the center is a pyramidal group of modern buildings rising above churches and secular buildings of an older time. These, as well as locomotives, automobiles and other products of the machine age, are all on the scale of toys. At the right, behind a huge gun flanked by two ruined masks, very much out of scale, is a grained arch. The sea furnishes the background.

Since the war Mr. Robinson has turned his attention more and more to mural painting. Two years ago he completed a series of ten murals on the history of commerce for the Kaufmann Department Stores in Pittsburgh, an achievement which the critics hailed as placing him among the outstanding modern mural painters, and won for him the gold medal of the Architectural League in 1930. Soon after the completion of these murals he joined the faculty of the Fountain Valley School and the Broadmoor Art Academy in Colorado Springs.

## An Iron Age Mural

After six years of intensive research, Prof. Will Samuel Taylor has completed the first of a series of mural decorations for the Morgan Memorial Hall of the American Museum of Natural History. The mural has to do with the life of men in the Iron Age, and shows a group of Norse Blacksmiths sharpening spears on two anvils. One of the men is holding a horse beside a pine tree. The series, which, according to the *New York Herald Tribune*, will lend a real atmosphere to the institution's celebrated collection of precious and semi-precious stones, will trace the economic evolution of man and his interest in working with stones and metals.

Prof. Taylor, who is curator of art at Brown University, traveled more than 15,000 miles in Europe before submitting sketches to the museum. When the officials challenged the sketch of the Iron Age decoration because of

## An Immense Job

Only American artists of modern tendencies will be commissioned to execute the decorations for the International Music Hall in Rockefeller Center, which is to be the largest theatre in the world. From a large competing field, twenty-one artists have already been chosen for commissions in painting, sculpture, ceramics and textiles, according to Donald Deskey, who has been awarded the contract for ornamenting the theatre. The names, however, will not be announced until the commissions become official.

Mr. Deskey's contract, believed to be the largest theatrical decoration job on record, holds him responsible for all designs, equipment, furniture and decorations throughout the mammoth auditorium, seating more than 6,000, its immense grand foyer and its 30 main-floor and mezzanine lobbies, promenades, lounges and smoking rooms. It is his task to "coordinate and harmonize all interior decorative elements of the institution" from the 100-foot-wide stage curtain to the smallest ash tray. So far, Mr. Deskey states, preliminary models and designs have been approved for such unusual works as statues cast in aluminum, mosaics and bas-reliefs in cork, pyroxalin-coated fabrics of rare design, decorative panels of metal and lacquer, hair-hide upholstery, furniture of chrome-plated steel and tube aluminum and pig-skin wall coverings.

An American, graduate of the University of California, Mr. Deskey is widely known as an architect, painter and designer. For several years he has been a recognized leader of the group of artists which has caused American manufacturers to adapt modern design to the furniture and decorations of the American home. Speaking of the plans for the International Music Hall, Mr. Deskey asserted the decorative scheme would be sanely modern, not wildly modernistic. "It has been our aim to achieve a complete decorative scheme which will be an example of sane modern design as differentiated from modernistic design," he said. "I use the term 'modernistic' in a derogatory sense to cover the multitude of interiors which take as their starting point mere deviation from established form. Eighty percent of America's present architectural problems are being solved with a modern interpretation. Interior design and decoration must necessarily follow the same trend."

the horse, he returned to Europe, gathering further data on men, animals and vegetation in times of old.

## A Bronx Commission

Seven New York painters and sculptors are bringing to completion the decorative commissions on the new Bronx County Building. Most important of the adornments are eight monumental groups, two for each of the structure's four entrances. These are being done by A. A. Weinman, George H. Snowden, Edward F. Sanford and Joseph Kiselewski.

Murals are being executed by James Monroe Hewlett; a frieze banding the building by Charles Keck; and the shields and architectural ornaments by Ulysses Ricci.

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## Mural Freedom

Kenneth Callahan, art critic of the *Seattle Town Crier*, who has just been to Mexico, writes that he believes mural painting can lead in an American renaissance. The greatest obstacle he thinks is the traditional attitude of the owner, the contractor and the architect of buildings with wall space to be adorned. There are two ideas that usually come to them, he says—one an imitation of the Sistine Chapel murals of Leonardo, "all interwoven with grandeur, marble halls and pillars," with big sculptural figures, half draped in flowing robes, holding different objects representative of art, music, commerce, etc.; the other "a huge canvas with a prairie schooner in the center, drawn by oxen, and with a bearded, knee-booted man, hat turned up in front, strolling alongside." In either case the colors must be in pinks, blues and purples.

"The people must throw over their old ideas of murals," Mr. Callahan says. "The classic figures representative of the arts, etc., can mean nothing. They are imbedded in antiquity and the grand manner. The covered wagon and the Indian is a part of our past, but a small part of much less significance in the whole span of years than is generally accorded. If, as I believe, a renaissance of indigenous art has commenced . . . a renaissance in the form of wall decoration would be the finest form it could take. . . . At the present time, except in rare cases, mural painting is a closed corporation, within a vicious circle. . . . In the case of the majority of artists who now get the commissions, they are necessarily of the safe and sane school. The artists are responsible partially or wholly for their commissions to the architect, who expects a conventional wall decoration that will be inoffensive and pleasing to the masses, a work that can in no way attract adverse criticism. . . . Until, along with other phobias, the old witch-burning instinct in art is laid at rest, it will not be possible for a new mural art to be realized."

"It is directly due to the murals of Rivera and Orozco that Mexico has its present important place in world art. Mexico has created murals recognized throughout the world as the greatest contribution to fresco decoration in many centuries. . . ."

"Any artist, no matter how talented, who attacks a wall with any thought of pleasing the public or the architect, or for any purpose than to express what he feels and sees can do nothing of any significance. Every building in America could house such works and America still have no more important place in the world of mural art than she has today. . . . That the American artists are on the verge of a renaissance I believe is true, and the development will come through the process of wall decoration. America has the artists, has the background, and has the walls. It is to be hoped the three will be brought together and that a great American mural art will result."

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## Connick's Triumph

Charles Jay Connick stands unchallenged as the reviver of the "lost" art of stained glass in America, a craft popularly thought to have perished with those master-artisans of the medieval cathedrals of Chartres, Poitiers and Westminster. It is because of Connick that the word lost is written in quotation marks. As a well deserved tribute to his monumental work, he has been honored with the degree of Master of Arts by Princeton University, where some of his finest craftsmanship is to be seen in the new chapel, which is dominated by Connick's great "Christian Love Window."

The citation which attended the granting of the degree gives emphatic recognition to America's pioneer designer in stained glass: "Charles Jay Connick, artist and artificer in stained glass of translucent beauty. Not only has he found again the lost principles of his art as practiced by the members of the Middle Ages, but he has imagined higher, richer and more iconographic themes than they."

The press gave wide editorial reference to Connick's degree. The *New York World Telegram*: "When Connick, who gave the art of true stained glass its first start in America, began working in his craft as a boy in Pittsburgh, John La Farge, eminent American artist, held sway with his beautiful opalescent glass, his own invention, which in his own hands yielded great beauty if not transparency, but which in the hands of imitators yielded only dollars through wholesale output."

"Connick mulling, as a painter of opalescent glass, over old books on the lost art, so-called, conceived the idea of going abroad and studying the old windows. From that visit has sprung a splendid new art in America. From his Boston shop during the years, young men have gone out and started others, remaining true to the exacting requirements of the art, working in the spirit of the craftsmen of old Nuremberg."

Boston, the home of Mr. Connick, was elated by the honor. The *Transcript*: "Honorary degrees awarded by the universities and great colleges are the nearest approach we have in this country to the 'royal honors' of Britain . . . Profoundly versed in the history and function of the art, and deeply respectful of its greatest European examples, Connick is not only an artist to his finger-tips but a keen appreciator of the sort of influence and story that the people ought to get from this form of public decoration. His windows at Princeton alone constitute a monumental work such as any cathedral of the Old World might be proud of."

"The stained glass window is made for the centuries, and for the delight and instruction of generations yet unborn. Once the work of mere glaziers, it has evolved into the highest type of artistry, reaching its supreme beauty in the Gothic work in the cathedrals of Chartres, of Bourges, of Rheims and other European fanes. The art deals primarily in light and color, but its mechanical limitations do not prevent it from attaining great suggestive and illustrative effects. Mr. Connick has had the greatest success as the result of a combination

## A Prophet's Beard

According to news dispatches the fundamentalists of Nebraska have most vigorously criticized the carving of Lee Lawrie's "Ezekiel" for the tower of the new \$10,000,000 state capitol at Lincoln because the sculptor followed Michelangelo's example and represented the prophet with a long and patriarchal beard. The fundamentalists assert that Ezekiel should have a smooth face and a shaven head. They point to the fifth chapter of the Book of Ezekiel and quote:

"And thou, son of man, take thee a sharp knife, take thee a barber's razor, and cause it to pass upon thine head and upon thy beard; then take the balances to weigh and divide the hair."

"Thou shalt burn with fire a third part in the midst of the city, when the days of the siege are fulfilled; and thou shalt take a third part, and smite about it with a knife; and a third part thou shalt scatter to the winds; and I will draw out a sword after them."

The fundamentalists say that Ezekiel continued as the Lord's prophet for many years, which proved he carried out the divine behest.

Mr. Lawrie, interviewed in his New York studio, stood pat on Ezekiel's beard. He said the Lord's command that he shave it off was proof positive that Ezekiel had a beard. The Ezekiel is the last of his figures for the bases of the tower, there being two for each side. The others are: Socrates, who stands beside Ezekiel; St. John and Marcus Aurelius; Newton and Louis IX (Saint Louis); and Pentaur, Egyptian priest and poet of the time of Rameses II, and Lincoln, who is beardless.

of knowledge of materials, and particularly of the quality of the glass, with a wide and vivid imaginative gift. He has kept clear of the Scylla of pictorialism without falling on the classic rocks of the Charybdis of the merely mechanical mosaic of pretty bits of color. In short, he is a master of the art, and well worthy of the honor which Princeton has awarded him."

Connick was lately chosen to do the great window of the Cathedral of St. John the Divine in New York.

### "Prairie Primitive"

America's worst sculptor, Samuel P. Dinsmoor of Lucas, Kan., is dead at the age of 89 and is sleeping in the mausoleum he built in the midst of those awful cement images of Cain, Abel, Gabriel, the devil, birds, animals and trees. He called it his "Garden of Eden" and tourists used to stop and wonder at it.

In 1907, at the age of 64, utterly untrained, Dinsmoor began to construct the "sculpture" that may make him immortal,—for, just as likely as not, in a few years somebody will buy up his "Garden of Eden," bring his statues to New York, start a propaganda, get him recognized as America's great "prairie primitive" and make a fortune.

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## Solstice Shows

This is the season of greatest activity among the New England artist colonies. The artists, busy on their annual painting excursions, have paused to arrange various Summer shows, giving the public a pre-view of many of the fine works which in the coming art season will stir the critics' admiration or ire at the large metropolitan shows.

The North Shore Arts Association, holding its tenth annual members' exhibition at Gloucester, Mass., has placed on view one of its largest shows. Reports state that sales so far this year are, despite the times, more than double those for the corresponding period of 1931. About 425 works in practically all media make up the show, attractively arranged in the association's large water-front galleries. Alice Lawton, critic of the *Boston Post*, found a "promising proportion of sound progressives stabilizing it all." The exhibition will continue until Sept. 10.

Gloucester's other art organization, the Gloucester Society of Artists, is holding the second of its usual series of three Summer shows at its galleries on Eastern Point Road, until Aug. 16. The third is scheduled for Aug. 20 to Sept. 12. This year has seen a number of improvements in the hanging arrangements. A new ruling limits each member to one painting in the exhibition, and additional wall space has come with a new separate gallery for small pictures. Miss Lawton generalized it as a "pleasant exhibition of sincere and honest work, with much to study and enjoy."

The Rockport (Mass.) Art Association has inaugurated its 12th annual members' exhibition of paintings, prints and sculpture, to continue until Sept. 10 at its gallery in the Old Tavern in Main Street. There are fewer exhibits than last year, and this circumstance, according to reports, has raised the show to a distinctly high standard. It is a jury-selected exhibition, and, like all these shows, has modernist works hanging side by side with the creations of conservatives.

Following the sixth annual display of work

by the modernists of Provincetown, the association's regular exhibition will be held in its galleries from Aug. 8 to Sept. 5. Many of the private studios are open to visitors, carrying out the colony's reputation for hospitality. After writing of a visit to the studio of George Elmer Browne, the critic of the *Boston Post*, concluded:

"And there are many more. So many, in fact, that the art association publishes—or at any rate distributes—a most delightful guide book with a list of artists, their studios, and 'at home' hours, a number of illustrations—their handiwork—also tales of the folk lore and tradition for which the little town is famous. Provincetown, so somnolent in winter, has awakened to its lively summer art activities with painters and pupils industriously at work, yet never too busy to welcome the art-loving visitor."

At Ogunquit the art association has opened its gallery with a members' show, to last until Sept. 15. This year the association has adopted a ruling for uniform low prices on small paintings, with the result that numerous sales have already been made.

Way down East the Boothbay Harbor Art Center has been organized for its third season by John N. Haapanen, instructor of landscape painting at the A. K. Cross Art School. Its exhibition will run until Sept. 15.

Something new in Summer colony shows took place at Goose Rock Beach, an almost undiscovered community 16 miles from Ogunquit, when the Water Color Gallery opened with an exhibition of paintings by well known water colorists, selected by Eliot O'Hara. From it, the first of a series of three, the American Federation of Arts is understood to have asked Mr. O'Hara to choose its educational "Rotary" for next winter. After closing on Aug. 6, it will be followed by an exhibition of student work, Aug. 7 to 13, and an exhibition by Mr. O'Hara, Aug. 14 to Sept. 5.

### Patience

"My dog Ochre has been asleep for nearly two years now," said Mr. Lapis Lazuli. "You see, he's waiting for me to sell a picture so he can wake up and eat."

## An Artists' Venture

A phenomenal number of sales is reported by the newly formed Westport Artists Own Market, which occupies a picturesque old house facing the Boston Post Road, just before it enters Westport, Conn. It is an artists' co-operative, and a continuously changing exhibition of paintings and other works is held. Each day an artist turns salesman and takes charge of the house, one of the objects being to bring about closer contact between the creators of art and the public.

The Westport Artists Own Market is organized in such a manner as to prevent the domination of any one group. For instance, the officers and committees are elected for one month only, after which they are either re-elected or shifted to another office or committee. This gives each an opportunity to function in different capacities. Since all of the artists live in the vicinity, and all visitors come in automobiles, the salesman at the market makes an effort to place the prospective customer, when possible, in personal contact with the artist in whose work he is interested.

The fact that the pictures are shown on the walls of rooms such as might exist in the client's own home, rather than against the formal setting of a gallery, has worked greatly to the advantage of both buyer and artist. And prices have been made so extremely low that visitors are not inclined to hesitate at a purchase.

The artists taking part are: Lowell L. Ballcom, Howard Heath, R. Smith Dagy, Harry Townsend, Alexander Couard, Helen Lawrence, Remington Schuyler, Marion Baar-Stanfield, Arthur Fuller, Hubert Mathieu, J. H. Fyfe, Gregory McLoughlin, John Steuart Curry, Robert L. Lambdin, Rose O'Neill, Edward Boyd, Ralph Boyer, Alice T. Gardin, J. W. Fenton, William M. Gillies.

### Women Painters of the West

The Women Painters of the West are holding an exhibition of about 50 large canvases at the State Building, Exposition Park, Los Angeles, through August. Several receptions will be held during the course of the Olympic Games. Among the exhibitors are Mary Everett, Evylena N. Miller, Nell W. Warner, Blanche Whelan, Louise Everett Nimmo, Christine Josselyn, Margaret Farrell, Barbara and Ruth Larimer, B. Collette Wagner, Esther Crawford, Marion Raulston, Isabelle Campbell.

### Southern Vermont Artists

An exhibition of Southern Vermont artists will be held in the Equinox Pavilion, Manchester, Aug. 28 to Sept. 5, under the sponsorship of a committee composed of Horace Brown, W. W. Fahnestock, R. G. McIntyre, John Lillie, Herbert Meyer, Mary S. Powers, Harriette Miller, H. E. Schnakenberg and Elise Shearman. Participants will be restricted to artists residing in the district for a portion, at least, of the years 1931 or 1932. Address: Bulkley Studio, Manchester Center, Vt.

### Holds Exhibition at Beach Club

During the first fortnight of August, Gustave Muranyi, portrait painter, is holding an exhibition of some of his latest works at the Atlantic Beach Club, Long Beach, L. I. Portraits of many New Yorkers, well known in society and in business are being shown, among them Louis Wiley, manager of the *New York Times*, Mrs. Charles Shipman Payson and Mrs. John S. Rogers, Jr.

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## Art in the Open

The Washington Square idea of open-air art fairs continues to spread over the country. Chicago will open its version on Aug. 6, to continue for a week, more or less; depending on the success or failure of the project. The place will be the Michigan Avenue sidewalk along Grant Park, in the immediate vicinity of the Art Institute of Chicago. Dr. Robert B. Harshe, director of the Institute, has informed Miss Cati Mount, committee chairman, that he is strongly in favor of the plan, and has donated the Institute's shipping room for night storage. Like New York's affair, there will be no red-tape. "The artist just camps along the side-walk and lets fate take its course," summed up C. J. Bulliet of the Chicago Post.

In Texas the Dallas artists organized an open-air art festival which proved to be an encouraging success. Alice Street was roped off and colored flags, a Mexican orchestra, soap-box speeches on art, and high powered floodlights gave a true carnival appearance to the occasion. About \$500 worth of art works, ranging in price from 10-cents to \$10, were sold. The last night was featured by an auction conducted by Joseph Sartor, director of the Sartor Galleries, and Roy Cowan. The artists plan to make it an annual affair.

Up in the Harlem section of New York a group of Negro artists utilized the playground of the Urban League Building for night showings of their art—with large attendance and steady sales. This show marked the establishment in the league building of the Primitive African Art Center, founded some time ago by Cloyd H. Boykins, a leading inspirational figure among Negro art students. Mr. Boykins teaches the rudiments of art training to a large group of elementary students and also conducts advanced classes in painting, sculpture and the crafts.

### Group Reports Success

An American Group, cooperative gallery organized last October by a group of young artists in the Barbizon Plaza Hotel, New York, reports encouraging success for its first year's activities. More than 12,000 people visited its three group exhibits, five one-man shows and the large guest show, and numerous sales were made, including three paintings to the Whitney Museum. The group has grown to nine members—Stuart C. Edie, Frederic Knight, Holmead Phillips, Hobson Pittman, Anatol Schulkin, Jacob Getlar Smith, Chuzo Tamotzu, Warren Wheelock and Louis Ribak. With two exceptions all are in their early 30's.

The gallery will be closed during August, but will reopen in September with an ambitious program. Among the "high lights" for next season is another "Little International," a guest exhibition of works by both foreign and American artists. Several new candidates will be considered for admittance in 1932-33.

### Low Prices—and Sales

"Paintings from stock" were offered by the Marshall Field Gallery in Chicago at \$20 to \$50. Two pictures a day, on the average, were sold.

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## The Publicity Racket

[Concluded from page 2]

column of the revival, after apparently lying four or five years dormant, of the good old Paris-art-magazine racket. It is as good, in art circles, as the Spanish prisoner racket is in the circle of finance, or even the machine, which, when fed blank paper, turns out printed money.

The Paris-art-magazine racket is worked this way. You are an artist who knows you are good, but who can't because of "politics" (as you figure it), get past a jury. But you can get into shows like the No-Jury exhibition in Chicago or the Independents' annual in New York.

The local newspaper critics pass you up as cold as the juries are in the habit of doing. More "politics"—or worse (you figure).

But suddenly, as if from heaven, drops marina. You get a postal card or a letter or a telephone call from an art critic who "happens to be in town" looking for live stuff for a Paris art magazine he is representing. He has seen your picture in the No-Jury show and recognizes you as a genius. He wants to "write you up" for his magazine—to give you "international publicity." He'll show you what bone heads the local critics are. No obligation on your part.

Or, say, wouldn't you like his review illustrated with a reproduction of one of your pictures? Have you a photograph? The write-up is free, but you don't mind bearing the expense of making the cut? And, also, you'll want a certain number of the magazines—to give your friends, and especially to send marked to the local bone-head critics to show them that if Chicago doesn't appreciate you, Paris does!

These "fees" for cuts and for copies of the magazine used to be a source of quite a comfortable income to both the "critic" and his magazine. So profitable, indeed, was this "graft" once that no less than three Paris "art magazines" flourished on American "sucker" money.

This desk used to get sometimes as many as a

dozen "marked copies" a week from various artists, showing their "recognition" in Paris. The circulation of the magazines, of course, was confined chiefly to the suckers themselves.

Mr. Bulliet might have added that for an American artist to obtain an article in one of these graft-magazines is equivalent to proclaiming himself an artistic failure.

## An Opportunity

Is there an old artist in the city of New York, who has a good reputation in his profession and who thoroughly knows his craft, who would like to have a home for the rest of his life with a younger artist who lives in a Pennsylvania city among the picturesque Alleghenies? He would not work for this younger artist, but would guide him in the mastering of his craft. "All he needs do," writes this man, "is look on while I am working, and suggest and aid in my creative efforts. For this he can secure a good home as long as he lives." The older artist could follow his own profession while helping the younger one.

If this offer appeals to any veteran artist in New York he is invited to write to the editor of THE ART DIGEST, who will send the letter to the artist in Pennsylvania.

Tell your friends what THE ART DIGEST is doing for art in America.

## AMERICAN ARTISTS PROFESSIONAL LEAGUE

[Concluded from page 31]

age, and ultimately die. Where are we in this cycle?

"America must first tame the wilderness, a colossal task, with no leisure for the amenities. Building a new government for the people absorbed many of our best minds. Exploitation of our vast resources produced millionaires who ignored the higher things or posed as patrons of European culture. Yet there were some who had faith that some day America would make its own contribution to world culture.

"No American generation has passed though or can pass through a period of history like ours. After a century of isolation, we have seen America take her first steps as a world power and then rise to premier position. She has paid debts incurred to develop an unknown continent and has become the world's banker. Likewise we have seen America prepare for her new place in world culture.

"American literature has long held a place in our schools, we now appreciate colonial architecture or early American painting, for we ourselves have passed the pioneering stage. Sometimes it is difficult to recognize the fact, for we still have many who profess to find true art or true scholarship only in Europe, and Europe itself has refused to revise its characterization of us as mere dollar chasers. Nevertheless, the future historian will certainly say of us that our generation placed America on the cultural map of the world in science and scholarship, in literature, architecture, painting and sculpture. They will not place us at America's cultural apex, for that is not yet approached, but they will credit us for our part in making America a World Power in Culture."

### A REGIONAL CHAPTER FORMING IN PARIS, FRANCE

Preliminary steps have been taken by Mr. E. Bruce Douglas and Mr. Leslie Griffen Cauldwell, American artists resident in Paris,

to form a Regional Chapter of the League composed of American artists living in France. Mr. Cauldwell's address is 4 bis Cité du Retirs, Paris. Our members will be advised of developments as reported to the National Regional Chapters Committee.

### MR. LORD'S WESTERN TRIP

Mr. Arthur D. Lord, member of the National Executive Committee, is on his way West, and will call on the officers of Regional Chapters, or on League members in Seattle, Portland, San Francisco, Los Angeles, Laguna Beach, Pasadena, Riverside and Chicago. It is hoped that such visits, when possible, may bring our far flung membership still closer to the National Executive Committee.

### UNPAID DUES, 1932

No third notice has been sent out this year. Those who have neglected to pay the 1932 dues may take this as a courteous reminder quite sufficient, we trust, to cause them to mail their check to the National Treasurer by return mail.

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## Among the Print Makers, Old and Modern

### Washington in Prints

The George Washington Association has invited twenty leading American print makers to execute etchings dealing with the life of Washington, the completed set to be published in portfolio form under the title, "The Bicentennial Pageant of George Washington." The portfolio, to be published in September, has been in preparation for more than a year, during which time the artists have undertaken extensive research to insure the authenticity of every detail on their plates. John Taylor Arms is acting as editor, and Harry A. Ogden as associate editor.

The artists selected are William Auerbach-Levy, Ralph Boyer, Samuel Chamberlain, Kerr Eby, Sears Gallagher, Childe Hassam, Arthur W. Heintzelman, Eugene Higgins, Earl Horte, Robert Lawson, Allen Lewis, F. Luis Mora, Robert Nisbet, Louis C. Rosenberg, Ernest D. Roth, Albert Sterner, Walter Tittle, Levon West, John W. Winkler, and George Wright. Their etchings will form a pictorial summary of Washington's life, beginning with his childhood on the Rappahannock homestead and extending through his youth as a surveyor, his maturity as a soldier, to his triumph as the leader of the republic and his serene old age at Mount Vernon.

Simultaneous with the publication, a set of the etchings will be placed on exhibition at the gallery of Kennedy & Company, New York, who will act as distributing agents for the portfolio. The series is regarded as one of the most important of the artistic projects that have grown out of the bicentennial celebration. In a letter to Arthur H. Brook, president of the association, Arthur Hoppin, authority on Washington biography, said: "At last, after a deluge of inaccurate, nondescript and imaginative illustrations, rendered during a century of time, the country now has the first logical series of illustrations depicting the scenes and figures of twenty important events in the life of George Washington."

### Prints as Ammunition

At the Isaac Delgado Museum, New Orleans, a unique print exhibition has just closed, consisting of etchings, block prints and lithographs contributed by members of the Southern States Art League to a collection for distribution among the League's lay members. From New Orleans the show will probably go to Houston, Atlanta, Richmond and other centers to stimulate interest in the League and help the various states to enroll new sustaining members as well as hold those already helping to encourage art in the South.

The plan was proposed by Mary Bonner

### THE PRINT CORNER

Hingham Center, Massachusetts

*Publisher of Barker, Fisher, Handforth, Lankes (selected plates), Mauroner, Lilian Miller, Norton, Partridge (Co-publisher with Vickery, Atkins and Torrey) Ambrose Patterson, Margaret Patterson, André Smith. Is prepared to furnish exhibition by these and other distinguished print-makers.*

*Address correspondence to*

**Mrs. Charles Whitmore, Director**

as a means of showing the League's appreciation of support given by its sustaining members, by presenting to each, whether an organization or an individual, a work by one of the League's print-maker members. The proposal was heartily endorsed and, in response to President Ellsworth Woodward's call, scores of prints came in from all parts of the South, in blocks of five by each artist. Included in the exhibition are one print from each contributor, selected from the five sent in.

Among those represented are: Mary Wilson Ball, Alice Standish Buell, Margaret Scruggs Carruth, Anne Goldthwaite, Frank Klepper, Margaret M. Law, Blanche McVeigh, Minnie R. Mikell, Rosamond Niles, Antoinette Rhett, Frank G. Robbins, Margaret Seewald, Alexa Smith, William Van Dresser, Elizabeth O. Verner, Ellsworth Woodward, Edith F. Davenport, Mary Bonner, Henrietta D. Bailey, Rebecca Henry, Sadie A. E. Irvine, Thomas C. Parker, Mabel Pugh, Isabel Robinson, Honore Guilbeau.

### Artists and Book-Jackets

The *New York Times* considers in an editorial an article which recently appeared in *The Publishers' Weekly* on the problems which mutually confront publishers and the artists who try to illustrate books for them and create "book-jackets" that will help sell the volumes.

"Most people probably do not know," says the *Times*, "that the salesmen who visit book stores all over the country carry with them dummy copies of the volumes to be published later. In preparing for the dummies, the publishers send for various artists on their lists and see others who may hear that there is a chance to sell some work. They tell the artists briefly something about the contents of the book and make suggestions for what they think would be suitable designs. This is one of the difficulties. 'If the publisher could only be made to realize how banal his pet ideas seem to the artist.' The publisher, for his part, is mystified and annoyed that half the artists trying to sell him designs have no knowledge of mechanical reproduction processes. Such terms as offset, line-cut and highlight half-tones have no meaning for them. Their work, which may be fresh and attractive, has little chance against that of artists who understand the physical limitations of book-jacket work."

"Another trouble is that sketches submitted are always talked over without the artist. He may think the publisher's ideas are old stuff, but would like to hear what the editors, the author and, particularly, the sales force have to say. He wants to preserve the originality of his own point of view. Then he would like the privilege of criticism direct—from the author, from the staff and from the men who are in contact with the booksellers. The salesmen know what designs appeal to the retailers for window display. An up-to-date bookseller is familiar with the tastes of his customers and keeps the salesmen informed of their preferences. To let the artists hear the comments of this group on their sketches should be helpful to all concerned. It seems a fair request."

*THE ART DIGEST presents without bias the art news and opinion of the world.*

### "Wood Engraving"

Wood-cutting is one of the oldest processes of engraving and it has passed through flourishing cycles, has decayed and sprung up again with renewed vigor. In recent black-and-white exhibitions, it has been observed that the wood block is again coming to the fore. Therefore "Wood Engraving" by Bernard Sleigh appears to be timely (New York; Isaac Pitman & Son; \$6.50).

Mr. Sleigh has described his contacts with Strang and Ricketts and other wood engravers who belonged to the wood-cutting school of the 1890's. He also has included 80 fine illustrations of the works of past and contemporary engravers and has given many practical hints on technique and the uses of the wood cut.

Although somewhat apart from the scope of the book, an interesting item is the author's dedication of the volume to Havelock Ellis. He gives his reason in the postscript by saying: "Ellis has a philosophy which if more widely studied could not but produce the very best from us all and so be of immense influence upon the arts . . . whether in architecture or painting, music or sculpture, prose, poetry or in the lesser craft with which this volume is concerned."

### Print Corner Holds Review

The Print Corner, Hingham Center, Mass., is holding until Sept. 10 its fifth annual review of recent work by regular exhibitors. Etchings, lithographs and wood-block prints are on view, representing such artists as John Taylor Arms, A. Hugh Fisher, Anne Goldthwaite, Alfred Hutty, Bertha E. Jacques, Robert Nisbet, Elizabeth Norton, Roi Partridge, Ernest Roth, André Smith, Albert W. Barker, Thomas W. Nason, Norman Kent, J. J. Lankes, Leo J. Meissner, Lilian Miller, Charles E. Heil, Frances Gearhart, Thomas Handforth, Ambrose and Margaret Patterson.

Founded eight years ago as an informal private gallery, the Print Corner has gradually developed into a center from which the work of a limited group of artists is distributed to museums, dealers and private collectors throughout the country. It acts as publisher for Barker, Fisher, Handforth, Miller, Norton, Partridge, Smith, Ambrose Patterson, Margaret Patterson, Fabio Mauroner, and Hartwell W. Priest. But despite this enlargement of its activities, the Print Corner remains, as originally, an informal gallery in a private house where prints may be enjoyed in their natural setting, and print lovers may feel free to browse.

Mrs. Elizabeth Whitmore, the director, announces that she is preparing to bring out a new edition of her book, "Prints for the Layman," the first edition of which has been exhausted for more than a year. On Aug. 11 she will deliver a lecture on "Print Collecting, a Hobby and Its Reward," at the Farragut House, Rye Beach, in connection with an exhibition sponsored by the Print Corner.

### Decoration for Museum Director

Roland J. McKinney, director of the Baltimore Museum of Art, has been made a Cavaliere Ufficiale of the Order of the Crown of Italy.



# Among the Print Makers, Old and Modern

## Rembrandt and Pupil Executed These Two Works Simultaneously



"Raising of Lazarus from the Dead." Etching by Rembrandt. "Raising of Lazarus," by an Unknown Artist of the Rembrandt School.

From the two works of art reproduced above, one an etching by Rembrandt and the other a painting by one of his pupils, one can reconstruct vividly a scene in the master's studio in Amsterdam in the very heyday of his career, when he was sought as teacher and friend, and before his fall in fortune and popularity.

On this day Rembrandt assembled a group of his models and posed them, probably in a morning light, for a composition, "The Raising of Lazarus."

### Six Centuries of Prints

An exhibition of fine prints of six centuries, featured by a complete set of the thirteen "Cries of London," colored stipple engravings after Francis Wheatley, is being held at Knoedler's in New York through August. Among the other exhibits are examples by famous masters from Dürer to the present day.

The "Cries of London" series depicts the picturesque activities of London street venders during the XVIIIth century. On them several expert engravers of the period collaborated, including Luigi Schiavonetti, G. Vendramini, T. Gauguin, and A. Cardon. Complete sets are extremely rare.

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ing of Lazarus." Placing himself in the position he best liked, he proceeded to make the famous etching, which is now one of the favorites among collectors and museums. His pupils likewise chose positions before the spectacle and painted it. Now and then the models would rest, while the master made the rounds of his pupils and criticized their work.

It is remarkable that an American museum—the Art Institute of Chicago—now has on exhibition not only Rembrandt's etching, made on this occasion, but the painting which was executed simultaneously by one of his pupils, whose name has been lost in the three centuries that have succeeded. In the etching one sees Rembrandt's mastery of light and shade. He had the faculty to a supreme degree of focusing the light on the most essential points of a picture and of subordinating non-essentials by shrouding them with shadows. The painting, which is part of the Angell-Norris Collection at the Institute, makes an even greater use of shadows as a means of concentrating light on the essentials. Here the figure of Jesus, standing with upraised arm, is mostly in shadow. The white robed figure of Lazarus, as he struggles to a half sitting position in his sepulchre, is in partial

shadow, while the strong light is directed on the faces of the on-lookers, revealing the wonderment caused by the astonishing miracle being wrought before their eyes.

The etching is one of thirty by Rembrandt which form a special exhibition at the Institute this Summer. Included are the famous "Christ Healing the Sick," known as "The Hundred Guilder Print;" "Christ Disputing With the Doctors," "Death of the Virgin," "Christ and the Woman of Samaria," and "Descent from the Cross, by Torchlight."

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## The News and Opinion of Books on Art

### Dr. Winlock's Book

An Egyptian royal tomb of the Eighteenth Dynasty is the subject of "The Tomb of Queen Meryet-Amūn at Thebes," published by the Metropolitan Museum of Art (New York; \$10 in paper, \$12 in boards). The author is Herbert E. Winlock, director of the museum, former curator of the Egyptian department, and director of the museum's Egyptian expedition when, in 1929, the tomb was discovered and excavated.

Meryet-Amūn, according to the thesis which Mr. Winlock advances and supports, was the daughter of the great Pharaoh Thut-mosē III and the wife of Amen-hotep II. She died about 1440 B. C., but as interesting evidence presented by the author shows, her burial place was not lost sight of, for her tomb was robbed twice in the Twenty-first Dynasty, some four hundred years after her burial, and after each of these robberies the mummy was re-wrapped, the funerary equipment restored, and the tomb officially resealed. The second of these official restorations can be dated in the nineteenth year of the reign of King Pay-nudēm II, whose daughter was buried in the outer portion of the tomb.

Among the other topics discussed in detail in the book are the embalming of Meryet-Amūn's body, the bandaging of her mummy, the work of the restorers, and the remains of the funerary food, including beer. The appendices contain a catalogue of the burial furniture and other objects found in the tomb, an anatomical description of Meryet-Amūn's body, and complete details of the rewrapping of the mummy. The illustrations include line drawings and plates in collotype, the latter by Max Jaffé of Vienna.

### Costume Design

To impart those principles of fashion designing which remain always true and will be practically employed forever is the object of

"Costume Design and Illustration" by Ethel Traphagen, (New York; John Wiley & Sons; \$5). This volume is the second edition brought up to date, the first having been published in 1918.

Miss Traphagen, who is instructor and lecturer at Cooper Union, New York, and director of the Traphagen School of Fashion, is well equipped to give valuable hints and information in the fields of design and illustration, and she does so in a simple, practical way. She devotes chapters to sketching, methods, color, design, and drawing without models. Of especial interest are the chapters dealing with the fashion silhouette, from the XIIth century to 1932, and an outline of historic costume.

The author also has included a reading and reference list on costume published by the Brooklyn Public Library, which, because of its extensiveness, should be helpful to students interested in research.

### Medieval England

"A History of English Art in the Middle Ages," by O. E. Saunders (Oxford University Press; 12s. 6d.), has served once again to stir the resentment of the art world against the Cromwellian prohibitors and vandals who succeeded in destroying nearly all vestiges of the beautiful sculptures, paintings and stained glass of the Gothic period. The London *Sunday Times* says:

"A comprehensive study of the phenomenal modern concern with medievalism would make a highly interesting book. Perhaps some day we shall get it. Meanwhile, books on medieval art continue to appear with persistent regularity. Miss Saunders' volume admirably illustrates modern irritation at the vandalism of our Puritan forefathers. All that they left of medieval English art are the summits 'of a submerged continent, hinting at the existence of a vanished Atlantis.'

"Miss Saunders deals in a scholarly way with these relics of a former richness, from Northumbria of the VIIth century to XVth century Gothic, after which the Renaissance brought an undeserved contempt of English art. She rightly ascribes the peculiar quality and strength of our medieval art to the religious faith which largely inspired it, but whether she is right in coinciding the birth of English art with the introduction of Christianity to this country is open to question. Have not Celtic and Danish England a right to consideration in parenthood?"

### A Book on Orozco

The Delphic Studios, New York, announce the publication in October of a comprehensive volume on the art of José Clemente Orozco, prominent leader in the "Mexican Renaissance." The book, to be brought out by the house of William Edwin Rudge, will be illustrated by 230 reproductions of the artist's frescoes, paintings, drawings and lithographs. Alma Read, who has been a powerful factor in Orozco's rise to popularity, has written an appreciative introduction, stating in clear, brief style the qualities that have brought him to his present position.

Pre-publication subscriptions at \$5 a copy are being accepted by the Delphic Studios.

### "Art and Beauty"

Max Schoen in his book, "Art and Beauty" (The Macmillan Company; New York), attempts what many consider the impossible—define the meaning of art and to explain the magic that is "Beauty." Drawing on the knowledge gleaned from "years of sincere searching," Mr. Schoen writes not for the critics but for "those who seek to understand rather than to judge." The volume is divided into two parts, "Art and the Artist" and "The Layman." In the first part the author brings up definitions for art work, describes processes, analyzes the creative mind and evaluates the artist in his work. The second part considers chiefly the experience of beauty. A thread of quotations runs through the book.

Herbert Gorman, writing in the New York *Post*, found that the author has made it "freshly plain that he is trying to present an unpretentious, and in as brief, concise a clear a manner as is within his power, what he has learned, after years of sincere searching about art, artists and artistic activity from those who have a right to speak—the creators themselves. This, at least, is a better attitude than that of the pedagogue who describes, demonstrates and confidently corrects the creative process of inspired creation for the muddled creators, who, half the time, have the slightest idea what the aesthetician (sometimes Beauty's mortician) is talking about."

The reviewer wrote that he was terrified by some of the technical headings: "It is positively horrifying to open the book carelessly and be faced with a paragraph reading: 'shall consider the following theories: intrinsic quality, disinterestedness, significant form, justification, empathy, psychical distance, intuition, esthetic repose and catharsis.' Of course we shall do nothing of the sort. Those dear old labels, significant form, psychical distance, catharsis, etc., belong back in the classroom. It is our 'intuition' to display our 'disinterestedness' by removing to the farthest 'psychical distance' from 'significant form' and 'catharsis' if we are to have any 'esthetic repose.' This may not be empathy Mr. Schoen, but it is self-preservation. . . .

"Let it be noted, however, that Mr. Schoen's book is not without its values. It possesses honesty, succinctness and the expression of genuinely curious and sensitive mentality. There is nothing foggy about it. It should prove an actual aid to the earnest young explorer in the great terrain of art who wants to know why he likes certain things and what he should like 'Art and Beauty' doesn't tell him but it starts him thinking."

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## In the World of Rare Books

### Gutenberg Bible

"When a Gutenberg Bible is offered for sale today, that is news," wrote the rare book collector of the New York Times, relative to the offering at auction of an incomplete Volume II of the Karl W. Hiersemann, bookseller of Leipzig. The book was found in 1818 in a peasant's cottage in Olewig, near Trier, by the Librarian of the Trier Cathedral, and is in its original wooden cover with a XVIth century leather cover. Making this sale as a basis, the writer gives a brief history of this most famous of all incunabula:

"Of that most coveted of printed books, the Gutenberg Bible, there were probably issued 150 copies on paper and 35 on vellum, according to Dr. Paul Schwenke's calculations. Since the discovery in 1763 of the perfect copy in the Mazarin Library in Paris, various other examples have been 'discovered,' until today, the fragments, scholars agree that there are thirty-five survivors. Of these, twelve are printed on vellum and thirty-three on paper. The list dwindles still further by virtue of the fact that ten of these known copies lack either the first or the second volume. Among the countries in which they are distributed, Germany still retains leadership with twelve of these precious monuments. The United States has a close second with eleven, most of them acquired within the last twenty-five years.

"This country has been the scene of the most spectacular sales of this edition of the Bible, since the days of the Huth auction, when Quaritch bought a perfect paper copy for the Pierpont Morgan Library for £5,800. At the same time, in 1911 George D. Smith set the pace when he paid \$50,000 for an example on vellum. Those days are long past. In 1923 Dr. Rosenbach paid the Earl of Carysfort £9,500 for a perfect set on paper, which has since been transferred to Mr. Carl H. Pforzheimer's library. Three years later the doctor repeated his triumph in the sale at the Anderson Galleries, when he shattered all records with a \$106,000 bid for the perfect paper copy from the Monastery of Melk in Austria. This capture was sold to Mrs. Edward S. Harkness, who has since bestowed it upon the Yale University Library. Finally in 1930 Dr. Otto F. Vollbehr of Berlin sold to the Library of Congress his collection of 3,000 incunabula for \$1,500,000. This included a superb three-volume set of the Gutenberg Bible on vellum for which he had paid the Abbey of St. Paul in Carinthia approximately \$305,000.

"When a Gutenberg Bible is offered for sale today, that is news. All the vellum copies extant are in public libraries, from which there appears not the remotest prospect of their emerging. Of the paper ones, seven are in private or semi-private hands and they are lands that seem capable of retaining their possessions. It is to the institutions on the continent that the market must turn for any further supply. Despite the seeming tenacity with which they cling to their literary treasures, recent events have urged, with a persistent urgency, that their heroic attitude may be growing untenable. When the price of a Gutenberg Bible soars to dizzy heights there comes a saturation point beyond which some copies are likely to overflow onto the market.

### Gotham or London?

The fact that the Lothian sale at the American Art Association-Anderson Galleries, in New York last January, brought prices relatively far superior to those realized in London at the sale of the Chester Beatty collection, a collection comparable in many ways with the Lothian treasures, has caused lively discussion in the auction world. The rare book critic of the New York Times gives his opinion of the two auction sales:

"All sorts of explanations will suggest themselves to the resourceful bookman. First, of course, the conditions of the times would tend to make the sale of any kind of literary property today a major risk. A corollary deduction would be that the market is at present incapable of absorbing large quantities of expensive books and manuscripts. Then the nature of the Beatty collection was such as to appeal to very special interests among public and private libraries. Early manuscript Bibles, missals, psalters and books of hours are the pursuit of the privileged few, and when one speaks of currents in the book market this field of collecting is naturally about the last to be considered. And yet by the same token we have come to regard such exclusive branches of the book game as more or less impervious to changing economic conditions. Their value was believed to be in inverse proportion to their diminishing number. Mr. Beatty's manuscripts have been counted among the most valuable of their kind and several of his prize pieces were among the thirty-three selected for his first sale. Not one of the more famous manuscripts approached its estimated worth, and with the bearish trend so unanimous, one's faith in the immutability of rare book values is seriously shaken.

"That these aristocrats, of the book world are losing their prestige is a conclusion that would be warranted only if we considered the external manifestations of the Beatty sale alone. But it is the subsurface indications that interest us more. At the end of last January the American Art Association-Anderson Galleries sold a collection of books and thirty-five manuscripts belonging to Lord Lothian which was in some respects comparable to the Beatty group. But the difference was that the American auction exceeded expectations and was, all things considered, a monetary success. It would be a profitless exercise to compare piece for piece. . . . But the spirit which animated the two affairs was altogether dissimilar. The American auction was attended by a brilliant gathering and bidding was lively and enthusiastic. The London spectacle was characterized by a brave attempt on the part of a few dealers to prevent some of England's proudest possessions from going begging."

### Witchcraft and Medicine

That magic and witchcraft played an important part in medical theory and practice during the time of Henry VIII and Queen Elizabeth is revealed in an exhibit of rare books and manuscripts relating to "Medical Knowledge in Tudor England," at the Huntington Library and Art Gallery, San Marino, Cal. Originally prepared for the visits of three medical groups, the American College of Physicians, the California State Medical Association and the Medical Librarians Association,

the display proved so popular that it was decided to open it to the general public until the end of August.

Many curious beliefs, some of which persist even today, are traced from their original sources. Tobacco, which may some day furnish the Puritanical element of America with another "Noble Experiment," is shown to have been championed as a drug by some leading writers of that day, but assailed by others. The exhibit is designed to show the transition of medicine from medieval superstition to modern science.

First call on the ticket quotas will be given to visitors to the Olympic Games, being held at Los Angeles until Aug. 14. Cards may be obtained by writing to the Exhibitions Office, Henry E. Huntington Library and Art Gallery, San Marino.

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## Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.  
**BIRMINGHAM PUBLIC LIBRARY**—Aug.: 10th "A" and "B" circuit exhibitions of Southern States Art League.

La Jolla, Cal.  
**LA JOLLA ART ASSOCIATION**—Aug.: La Jolla Art Association Summer exhibit.

Los Angeles, Cal.  
**LOS ANGELES MUSEUM**—Aug.: 10th Olympiad contest; painting, sculpture, architecture. **DALLZELL HATFIELD GALLERIES**—Aug.: Selected group of paintings. **STATE BUILDING**—Aug.: "Women Painters of the West."

Mills College, Cal.  
**MILLS COLLEGE ART GALLERY**—Aug.: College collection of paintings by Western artists; prints; Browning memorabilia.

Oakland, Cal.  
**OAKLAND ART GALLERY**—To Aug. 15: Water colors, Carlos Merida.

Pasadena, Cal.  
**PASADENA ART INSTITUTE**—Aug.: Exhibition of Pasadena Society of Artists. **GRACE NICHOLSON ART GALLERIES**—Aug.: Selected Japanese paintings, Kano and Toso School.

San Diego, Cal.  
**FINE ARTS GALLERY OF SAN DIEGO**—To Sept. 7: Annual Southern California exhibition. **CONTEMPORARY ARTISTS OF SAN DIEGO**—Aug.: Paintings and sculpture, Leon Bonnet, Maurice Braun, C. A. Fries, Donald Hord, Everett Gee Jackson, Leslie W. Lee, Alfred R. Mitchell, Charles Reiffel, Otto Schneider, James Tank Porter, Elliot Torrey.

San Francisco, Cal.  
**CALIFORNIA PALACE OF THE LEGION OF HONOR**—Aug.: Summer exhibition of paintings by California artists. To Sept. 2: Water colors by Mary P. Wesselhoft and James Couper Wright. To Aug. 28: Drawings by sculptors. Aug. 2-27: Water colors of Bolivia, Antonio Sotomayor. **M. H. DE YOUNG MEMORIAL MUSEUM**—To Sept. 15: 100 views of Yedo by Hiroshige, G. P. Wynkoop collection. To Aug. 19: Fourth Book Fair. To Aug. 28: Sculptured garden accessories, Robert F. Duryea. **SAN FRANCISCO ART CENTER**—To Aug. 20: Oil paintings, Art Center members. Aug. 22-Sept. 3: Oils, water colors, Ben Cunningham. **COURVOISIER GALLERIES**—Aug.: Selected Summer show of paintings and prints. **S. & G. GUMP**—Aug.: California paintings and prints by California artists; selected works by well known artists.

San Marino, Cal.  
**HENRY E. HUNTINGTON LIBRARY AND ART MUSEUM**—Aug.: Exhibit of rare books and manuscripts, "Medical Knowledge in Tudor England."

Santa Barbara, Cal.  
**FAULKNER MEMORIAL ART GALLERY**—Aug.: Exhibition by Santa Barbara artists.

Darien, Conn.  
**DARIEN GUILD OF THE SEVEN ARTS**—To Aug. 12: Sixth Annual Summer Exhibit.

Washington, D. C.  
**LIBRARY OF CONGRESS**—Summer: Washingtoniana from the Library collection; illuminated manuscripts and book bindings from Persia and India, Minassian Collection; Pennell lithographs; recent print acquisitions by American, French, English and German artists.

Wilmington, Del.  
**WILMINGTON SOCIETY OF FINE ARTS**—Summer: Permanent collection of Howard Pyle paintings and drawings.

Atlanta, Ga.  
**HIGH MUSEUM OF ART**—To Aug. 15: Paintings, Mary E. Hutchinson. Aug. 15-Sept. 15: Etchings, Frederick Weber.

Chicago, Ill.  
**ART INSTITUTE OF CHICAGO**—Aug.: "A Survey of American Painting," work of 42 artists from Copley and Stuart to the present day; paintings and sculpture by Chicago artists who have won prizes at the Institute; Fourth International Photographic Salon; seven one-man shows, Ruth Van Sickle Ford, Agnes P. Lowrie, Fred Bisel, Tressa E. Benson, Irving K. Manoir, David McCosh, J. Karl Rauschert. To Oct. 9: Modern paintings from the Mrs. L. L. Coburn Collection. **ARTHUR ACKERMANN & SON**—Aug.: English paintings, water colors, sporting prints and furniture. **CHICAGO GALLERIES ASSOCIATION**—Aug.: Miscellaneous Summer show of paintings and prints by artist members. **CARSON PIRIE SCOTT & CO.**—Aug.: Selected Summer show of American paintings. **CHESTER JOHN. SON GALLERIES**—Closed for Summer, to reopen Sept. 15. **MARSHALL FIELD & CO.**—Aug.: Paintings by American and foreign artists. **O'BRIEN GALLERIES**—Aug.: Paintings by American and foreign artists.

Springfield, Mass.  
**SPRINGFIELD ART ASSOCIATION**—Aug.: Work of Springfield public schools.

Richmond, Ind.  
**ART ASSOCIATION**—Aug.: Permanent collections.

Ogunquit, Me.  
**OGUNQUIT ART CENTER**—To Sept. 15: 10th annual exhibition of paintings etchings, second section.

Portland, Me.  
**SWEAT MEMORIAL MUSEUM**—To Sept. 4: Paintings, Walter Griffin.

Baltimore, Md.  
**BALTIMORE MUSEUM**—Aug.-Sept.: Recent loans and acquisitions, including Ernest de Weerth collection of old Dutch masters.

Boston, Mass.  
**MUSEUM OF FINE ARTS**—Aug.: Permanent collections. **BOSTON ART CLUB**—To Sept. 3: Members' exhibition. **GRACE HORNE'S GALLERIES**—Aug.: Miscellaneous oil paintings, water colors and etchings.

Cambridge, Mass.  
**FOGG ART MUSEUM**—Summer: Permanent collections.

Gloucester, Mass.  
**GLOUCESTER SOCIETY OF ARTISTS**—To Aug. 16: Second Summer exhibition of paintings and sculpture. Aug. 20-Sept. 12: Third Summer exhibition of painting and sculpture.

Hingham Center, Mass.  
**THE PRINT CORNER**—To Sept. 10: Fifth annual review of recent work by regular exhibitors.

Pittsfield, Mass.  
**BERKSHIRE MUSEUM**—Aug. 1-20: International

exhibition of modern paintings, assembled Marie Sterner.

Rockport, Mass.  
**PANCOAST GALLERY**—Aug.: Summer exhibition of modern art and prints.

Grand Rapids, Mich.  
**GRAND RAPIDS ART GALLERY**—Aug.: Paintings, Valentine de Zubiarre.

Muskegon, Mich.  
**HACKLEY GALLERY OF FINE ARTS**—Aug.: 20th anniversary exhibit, permanent collections and recent acquisitions.

Minneapolis, Minn.  
**INSTITUTE OF ARTS**—Aug.: Special showing permanent collections.

St. Louis, Mo.  
**CITY ART MUSEUM**—Aug.: Permanent collections and recent acquisitions.

Omaha, Neb.  
**JOSLYN MEMORIAL**—Aug.: Exhibition of Japanese color prints.

Newark, N. J.  
**NEWARK MUSEUM**—Summer: Sculpture showing historical development from primitive modern times; Chinese art, pottery and porcelain; American paintings; Jaehne loan collection of Japanese art; modern American paintings and sculpture.

Brooklyn, N. Y.  
**BROOKLYN MUSEUM**—Summer: Annual Summer exhibition of paintings, sculpture and drawings; group exhibition of Chicago painter memorial exhibition of work of Edward I. Jennings. **GRANT STUDIOS**—Aug.: Painting and sculpture.

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## Art and Muscle

Michaelangelo and the late Louis Wolheim, whose portrayal of Captain Flagg will ever remain a classic both of the stage and screen, might have been brothers in facial appearance—through the medium of Torrigiano's hammer driven firmly and with premeditated intent against the nose of the great Florentine master. This is one of the interesting points brought out by Claude H. Bradner in a recent article on "Art in Athletics" in *The Winged Foot*, official organ of the New York Athletic Club. Because of the association of art with the current Olympic games in Los Angeles, *THE ART DIGEST* reprints it at this time.

"Down the corridors of time from the Palaeolithic period, estimated by H. G. Wells to run back some 35,000 years B. C., to the present age," wrote Mr. Bradner, "Art and physical prowess have been inextricably intermingled and identified. Around every fact of life is built a nimbus of fiction and, more likely than not, the more solid the fact the more luminous the fiction, and with all facts to the contrary, there still remains in the minds of myriads the thought that art is largely a matter of pretty poses—exotic posings and the trade of long-haired men and short-haired women. 'Rediculum!'"

"Michelangelo was notoriously pugnacious and in his early days while working in the Florentine chapel of Brancacci was bashed in the nose by Senor Don Torrigiano's wooden hammer, thus affording Louis Wolheim the perfect model which carried him forward to his great success on the silver screen. Michelangelo, aside from being no personal weakling, was as we know the world's greatest specialist in heroic athletes, as witness his 'Moses,' and that boy of mighty brawn and awkward hands, 'David,' who remains to this day the nearly perfect symbol of almost perfect youth.

"Cellini, likewise, whose personal exploits much after the manner of Fra Filippo were in the fields of aphrodisia, brings out in molten bronze the utmost sign of virility in his creation of Perseus. Leonardo da Vinci—perhaps the most versatile human being who has ever stepped foot on our planet—along with his four contemporaries, Raphael, Titian, Giorgione and Michelangelo, were the ideal clubmen, that is to say bachelors, thus bringing out in their lives what Meissonier, the great French artist, set down as a living rule centuries later, 'To produce great work, Art must be your mistress.'

Leonardo could 'twist horse-shoes between his fingers, bend bars of iron across his knees, disarm every adversary and in wrestling, running, vaulting and swimming had no equal.'

"When we think in terms of art in athletics, and athletes in art in America, there is certainly no one single personality that more surely symbolizes both phases than that of Thomas Eakins, born in Philadelphia—but one of America's most whole-souled fight fans—and we understand the first American artist to set down in oils the scene of a prize ring.

"Dempsey and Firpo" by George Bellows has already become world-famous. This picture alone indicates Bellows as one of the world's great masters of 'movement' one of the most difficult phases of accomplishment in art. Bellows aside from being a boxing enthusiast was a great baseball fan.

"James Chapin's 'Boxer and Manager' illustrates the modernistic reaches in oils—when we gaze upon these faces it is not hard to believe that art is not an altogether pink tea affair. 'The Announcer' by Mahonri Young speaks for itself and to all the wide world which has ever sat at ringside.

"Remington is of course a name symbolic of all outdoors—bucking bronchos, plains, Indians and cowboys, and the vanished . . . bison. Of all American artists he stands of course among the foremost, as exemplifying art in athletics from the purely American standpoint.

"Athletics implies exercise of the body; art, function of the brain. These two forms of endeavor constitute a sort of Siamese twins existence, which makes for health and sanity and such reasonable fulfillment of our cravings for perfection as we may hope to realize."

## Joslyn Library Opens

The Society of Liberal Arts of the Joslyn Memorial, Omaha, has opened its new art library, to serve as an information key to its exhibitions and to provide source material for all types of art data. The library contains a reading room, two study rooms, an architect's reference section and a print room. A collection of rare books and manuscripts constitutes a special display.

About 1,200 art books on various subjects are now in the possession of the library, many of them acquired through the former Art Institute of Omaha, which is now amalgamated with the society, and through the gift of Mr. and Mrs. Charles N. Dietz of Omaha. Mrs. Rena Murtagh is the librarian.

### Toledo, Ohio

**TOLEDO MUSEUM OF ART**—Aug.: 20th annual exhibition of selected paintings by contemporary American artists.

### Philadelphia, Pa.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS**—Summer: Permanent collections. **PHILADELPHIA ART ALLIANCE**—To Oct. 31: Exhibition of work in all media by members. To Oct. 1: "Prints at Ten Dollars Each," including examples by Daumier, Manet, Hayden, Goya, Biddle, Ganso, Glackens, Kent.

### Houston, Tex.

**HERZOG GALLERIES**—Aug.: French bronzes; antique French textiles.

### San Antonio, Tex.

**ART GROVE GALLERY**—Summer: Paintings, Hugo D. Pohl.

### Manchester, Vt.

**EQUINOX PAVILION**—Aug. 28-Sept. 5: Exhibition by Southern Vermont artists.

### Seattle, Wash.

**NORTHWEST ART GALLERIES**—Permanent: Exhibition of Northwest artists, including Alaska.

### Madison, Wis.

**MADISON ART ASSOCIATION**—Aug.-Sept.: Paintings by "The Ten," Chicago artists, Charles Biesel, Gustaf Dalstrom, Jean Adams, Frances Strain, Frances Poy, Emile J. Grumiaux, V. M. S. Hannell, Flora Schofield, Emil Armin, Fred Biesel.

### Atlantic Beach, L. I.

**ASA DEL MAR CLUB**—Aug.: Changing exhibitions circulated by the Midtown Galleries, New York. **ATLANTIC BEACH CLUB**—Aug.: Paintings from the Midtown Galleries co-operative exhibitions.

### East Hampton, L. I.

**WILD HALL**—To Aug. 8: Paintings, Childre Hassam.

### New York, N. Y.

**METROPOLITAN MUSEUM** (Fifth Ave. at 82nd St.)—To Oct. 3: "Taste of Today in Masterpieces of Painting Before 1900." To Nov. 28: Washington Bicentennial Exhibition. To Oct. 3: European printed fabrics of XIXth century. Through Oct. 30: Embroidered and lace handkerchiefs. Aug.: Recent accessions in Egyptian Department; etching in the Netherlands, XVIII and XIXth centuries; selected print masterpieces. **AMERICAN FOLK ART GALLERY** (113 West 13th St.)—Permanent: Early American paintings in oil, water color, pastel on velvet and glass (by appointment only). **ACKERMANN & SON** (50 East 57th St.)—Aug.: Old English prints. **A. W. A. CLUBHOUSE** (353 West 57th St.)—Aug.: Summer show of works in oil. **ARGENT GALLERIES** (42 West 57th St.)—Aug.: Exhibition by members, National Association of Women Painters and Sculptors. **AVERELL HOUSE** (379 Park Ave.)—Summer: Flower paintings, M. Elizabeth Price; Lowestoft China and glass. **BABCOCK GALLERIES** (5 East 57th St.)—Summer: Paintings, water colors and etchings by American artists. **BELMONT GALLERIES** (574 Madison Ave.)—Permanent: Exhibition of Old Masters. **BRUNNER GALLERY** (55 East 57th St.)—Summer: Paintings by Old Masters. **D. B. BUTLER & CO.** (116 East 57th St.)—Aug.: Mezzotints. **CALO ART GALLERIES** (128 West 49th St.)—Aug.: Paintings by American and foreign artists. **D. CAZ DELBO GALLERIES** (561 Madison Ave.)—Summer exhibitions, American and French artists. **RALPH M. CHAIT GALLERIES** (600 Madison Ave.)—Aug.: Early Chinese art. **DECORATORS CLUB** (745 Fifth Ave.)—To Sept. 30: Photographs and sketches of interiors by members. **DEMOTTE GALLERIES** (25 East 78th St.)—Permanent exhibition of Romanesque, Gothic, classical works of art; modern paintings. **DOWNTOWN GALLERY** (113 West 13th St.)—Summer: Paintings and prints by Americans. **DURAND-RUEL GALLERIES** (12 East 57th St.)—Summer: Selected French paintings. **EHRRICH GALLERIES** (36 East 57th St.)—Aug.: Old Masters; garden furniture and accessories. **FERARGIL GALLERIES** (63 East 57th St.)—Summer: Group show of paintings and sculpture by American artists. **G. R. D. STUDIO** (58 West 55th St.)—Aug.: Selected paintings, drawings and water colors. **GRAND CENTRAL ART GALLERIES** (15 Vanderbilt Ave.)—Aug.: Annual founders show; water colors, Joseph Pennell, lithographs, Stow Wengenroth; etchings by Childre Hassam and others. **MARIE HARRIMAN GALLERY** (61 East 57th St.)—Aug.: Exhibition of oils, water colors and drawings by five young Americans, Alexander Byer, George Picken, Thomas Donnelly, Fuller Potter, Jr., Frank di Gioia. **INTERNATIONAL GALLERIES** (9 East 57th St.)—Aug.: Selected paintings. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: French XVIIIth century furniture and works of art; "Primitive" paintings and paintings of XVIIIth century French and English schools; paintings, Iwan F. Choulte. **KLEINBERGER GALLERIES** (12 East 54th St.)—Aug.: Selected paintings by Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—Aug.: Selected paintings of various schools. **J. LEGER & SON** (695 Fifth Ave.)—Aug.: English portraits and landscapes of the XVIIIth century. **JOHN LEVY GALLERIES** (1 East 57th St.)—Summer: XVIIIth century English portraits; Barbizon School landscapes; recent paintings by Iwan Choulte. **METROPOLITAN GALLERIES** (730 Fifth Ave.)—Summer: Masters of the English, French, Italian, Dutch and Spanish schools. **MIDTOWN GALLERIES** (559 Fifth Ave.)—Aug.: Exhibition by members of Midtown Co-operative Group. **MILCH GALLERIES** (108 West 57th St.)—Summer: Exhibition of contemporary American painting and sculpture. **MORTON GALLERIES** (127 East 57th St.)—Summer: Paintings and prints by young Americans. **MUSEUM OF MODERN ART** (11 West 53rd St.)—Summer: Exhibition of paintings and sculpture, with special loans from private collections; selections from Bliss Collection. **NATIONAL ARTS CLUB** (15 Gramercy Park)—To Oct. 1: Members' exhibition of small paintings. **NEWHOUSE GALLERIES** (578 Madison Ave.)—Summer: Selected old and modern paintings; decorative portraits and landscapes of XVIIIth century. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—Aug.: Selected portraits and landscapes by old and modern masters. **NEW YORK PUBLIC LIBRARY** (42nd St. & Fifth Ave.)—To Nov. 30: Chiaroscuro prints through four centuries; recent accessions. **REINHARDT GALLERIES** (730 Fifth Ave.)—Summer: Old Masters; contemporary French and American paintings. **SALMAGUNDI CLUB** (47 Fifth Ave.)—To Oct. 9: Paintings and small sculpture by members. **JACQUES SELIGMANN & CO.** (3 East

51st St.)—To Aug. 15: Summer exhibition of paintings. **HENRY SCHULTHEIS CO.** (142 Fulton St.)—Summer: Paintings by American and foreign artists. **E. & A. SILBERMAN GALLERIES** (137 East 57th St.)—Summer: Old Masters and objets des arts. **THREE ARTS CLUB** (340 West 85th St.)—Summer: Exhibition of flower paintings. **VALENTINE GALLERY** (69 East 57th St.)—Aug.: Summer exhibition of selected paintings. **VAN DIEMEN GALLERIES** (21 East 57th St.)—Summer: Permanent collection of Old Masters. **WILDENSTEIN & CO.** (647 Fifth Ave.)—Summer: Selected Old Masters and French painters of XIXth and XXth centuries; rare works of art and tapestries. **WOMEN'S CITY CLUB** (22 Park Ave.)—To Oct. 7: Paintings and drawings, Mary Cecil Allen. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—Summer: Works by XVIIIth century English artists.

### New Brighton, Staten Island, N. Y.

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES**—To Sept. 1: Washington Bicentennial exhibition.

### Syracuse, N. Y.

**MUSEUM OF FINE ARTS**—Summer: Memorial exhibition of water colors and etchings, Blanche Dillaye; paintings and etchings, George Hill and Polly Knipp Hill.

### Cincinnati, Ohio

**ART MUSEUM**—Summer: Miss Mary Hanna collection of Dutch, English and French old masters; prints by Toulouse-Lautrec, collection of Dr. Allyn C. Poole; paintings by Cincinnati artists.



## A Review of the Field in Art Education

### "Back to Nature"

Calling themselves "The Nineteen-Thirties," a group of young English artists, most of whom are under 30 and all of whom studied under F. Ernest Jackson, held an exhibition which caused a stir in London's usually peaceful art circles. Of equal interest with the works was the manifesto of the artists' aims and ideals, as contained in the foreword to the catalogue. In this, according to Frank Rutter of the *Times*, the group threw down a challenge to Roger Fry, and stated first principles "which all young artists will do well to observe."

After giving the general public "more intelligence than superior persons are willing to allow," the foreword said: "It is the fashion now to despise literalism and illustration because they allow of an appeal to that vast public to whom the language of form is meaningless."

"Those taking part in this exhibition do not believe in stunts or the search for originality. Nor do they particularly mind whether they are 'up-to-date' or 'in the swim.' They intend to do the best work possible as individuals with differing characters and capacities. Craftsmanship seems, after all, to be a good basis on which to build. But also 'with new attainment new orders of beauty arise,' and it may be that what is particularly required of art in this age is that it should give that sacramental value to ordinary things and people which in past times was supposed to be reserved for dogmatic ideas about God."

"Artists vary as much as do other men and women, and what is more barren than to imitate the exterior manner? It is better to lose ourselves in nature and craftsmanship, for by so doing something may waken in us. For all alike there are certain principles in painting which cannot be ignored. However much we may be wrapt up in the thing or in the character of the person, it is a painting, something new and different from the thing or the person, something with fixed limits in size and to be seen in an instant of time and in a particular place, which we are making."

Said Mr. Rutter: "To respect nature and to respect the materials of the art are certainly the beginning of wisdom."

#### Takes Class to Mountains

Clayton Henri Staples, director of art at the Municipal University of Wichita, Kan., is devoting the Summer to guiding a painting class in the Canadian Rockies and the Glacier Park Region. Last year Prof. Staples conducted a student tour to Europe.

### Buy Student Work

Thirty student works were sold this year from the annual exhibition of the school of the Art Institute of Chicago. Among the thirty purchasers Inez Cunningham of the Chicago *Evening Post* noted the names of at least four of the city's most prominent collectors—collectors who evidently have adventurous blood in their veins, and are not afraid to back an "unknown." This year's record is the best made since the policy of selling student work was inaugurated several years ago at the request of a number of the institute's patrons.

Miss Cunningham wrote: "Not only was this a testimony to the talent and skill of certain of the students exhibiting, but a greater testimony still to the perspicacity of the collectors and to their sincerity. It is heartening to know that there are among us certain collectors who do not fear to sponsor unknown and even budding artists and to include in their collections works which are recommended by spontaneity, spirit and humor—enough to recommend the works of even more serious artists than students of the Art Institute school."

"The students' exhibition was staged this year as never before; it was hung with great skill and clarity, and in such categorical order as enabled a visitor to see almost at a glance what the purpose of the teaching had been."

"The industrial art exhibition was especially refreshing and colorful, and one wonders after seeing it why so many ugly printed silks and so many hideously colored cretonnes and such a number of bad wall papers and other printed papers are offered for sale in the shops, when in so short a time young students can be taught to produce good color and designs which, if not remarkable for originality, are at least based upon the sound principles of design itself. One hopes that some of the students graduating from the industrial arts' school will find positions quickly and so help to make the average of printed design higher in the United States, more on a par with that of France, Germany and Austria."

#### Weber to Lecture on Pigment

F. W. Weber of F. Weber & Co., will give a series of lectures at the Art Students League, New York, on the chemical and physical properties of pigments. These lectures, which are free to the students, will be given Saturday mornings, Nov. 5, 12 and 19, and Friday night, Nov. 18. They will be valuable to artists who desire to know the chemical reactions and permanence of the colors they use.

### Limitations

At the decennial anniversary dinner of the Faculty of Arts in London, modern art both puzzled and stimulated the speakers, among whom were Dean Inge and Sir Rennell Rodd. The latter, according to the London *Times* in responding to the toast "Modern Art," proposed by Lord Aberdeen, said he had to confess that he had been puzzled when he realized that certain artists at home, whose early art mature works he much admired, had suddenly changed their whole mode of expression, and had substituted for technical accomplishment primitive processes of delineation. What he presented, no doubt, conveyed the idea of force and power, but it was a difficult thing to convey their ideas to other people, and most of all to the man in the street, by what seemed to him to be the abandonment of form and beauty. Originality had its limitations. Art must be subject, like other human achievements, to the law of evolution, but evolution in art also had its distinct limitations.

The *Times*, continuing its paraphrase, said: "He believed that there was a very wide new field opening up for art. The spiritual side of ancient art might have lost some of its power of appeal, but art still preserved its function of ennobling and—if he might borrow a phrase—of giving a sacramental value to the things of everyday life. While in this country our manufacturers left nothing to be desired in the way of quality and durability, he feared that we still lagged behind in artistic and aesthetic distinction. The whole process of building in the modern world were now undergoing rapid and inevitable change in order to suit the new exigencies of modern life. There would be little room for large canvases such as once glorified the walls of palaces, and he feared that there would not even be very much space for suspended pictures on walls. Pictorially, art—independent of illustration and portraiture—would more and more have to direct its activities to decoration."

"The new architecture which was being developed—not altogether emancipated from old traditions, but adapted to modern uses—was going to offer great opportunity for self-expression not only to the architect but to the painter and the sculptor to challenge the utilitarianism of mass production and to work hand in hand for the beautification of the great cities."

#### Mural Classes at N. Y. U.

For the academic year 1932-33 the College of Fine Arts, New York University, will institute a Division of Mural Painting. Classes will be held at the Midtown College, under an advisory committee composed of Thomas H. Benton, William Dodge, Barry Faulkner, Hildreth Meiere, Ernest Peixotto, Eugene Savage, Edward Trumbull and Ezra Winters.

The newly formed course in mural painting has been organized, according to the catalogue, "in view of the growing interest in that branch of art. With the decreasing popularity of the easel picture, has come the increasing demand for mural painting. In theatres, court houses, banks, libraries, stores, offices, hotels, restaurants and private homes we find growing interest in mural decoration. . . . In practical work the subject will be approached from both the historical and modern angles."

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## Cranbrook Policy

Eliel Saarinen, native of Finland, for eight years resident architect at the Cranbrook Foundation, Michigan, has been elected president of the Cranbrook Academy of Art. Mr. Saarinen's first move was to appoint Richard P. Raseman, Detroit architect, to assist him as executive secretary. In outlining the future policy of the school's activities, the new president pointed out that it does not aim to be a regular art school nor does it mean to be just a group of producing craftsmen, although such a group forms a major part in the general plan.

"We like to call this a working place for creative art," said Mr. Saarinen as quoted by the *Detroit News*, "but, although the group of working craftsmen may be a part of the academy plan, the execution of objects of art is not its main purpose. Instead, it hopes through an understanding of the present, to help to create an adequate design which will grow out of the spirit of our time. In order to do this it is necessary to keep the organization perfectly flexible and always essentially young in spirit.

"Even so, it will not be an easy task, since we all know that for decades, almost, in fact, for centuries, architecture and the applied arts have been confused with mere ornament and so have languished. The real creative spirit has been dead and the endless repetition of old traditions and copying of old forms has served in its place.

"But at last we see signs of vitality and know that our times are awakening from this long indifference and a new era is now approaching. And so our problem is to understand this new spirit and to try to create a new form world to express it."

## The League and Grosz

Numerous changes have been made in the faculty of the Art Students League for 1932-33. Jean Charlot, Mexican artist, has not been retained. Other instructors not included are Stuart Davis, Guy Pene du Bois, Allen Lewis and Edward Laning. New instructors members are John Steuart Curry, Luigi Lucioni, Kenneth Hayes Miller and Arthur Young.

Georg Grosz, noted German modernist who is teaching drawing and painting during the League's three-month Summer course, is not listed in the catalogue. It was the question of inviting Grosz that brought about the bitter controversy last Spring, during which John Sloan, who fought to have Grosz invited, resigned as president of the League.

On his arrival in America, Mr. Grosz said: "In Germany we are pessimistic in our attitude toward art. Here you are more cheerful." Asked why he picked the middle class rather than the upper class for his satires, he replied: "There is no longer an upper class—only a middle class. It is unfortunate for the artists that this is so, for the artist and what he produces are a luxury. I believe we are passing through a crisis and that we will have the rich back again, and perhaps even more cultured rich than we formerly had."

## Howenstein Resigns

Karl Howenstein, managing director of the Otis Art Institute in Los Angeles for nine years, has resigned. He plans to do art educational work on a free lance basis.

THE ART DIGEST's advertising columns have become a directory of American art schools.

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## Neighborly Help

The unusual spectacle of a whole community enlisting itself to obtain an endowment fund that will make certain for many years the continuance of an art school founded in its midst, has just transpired at Boothbay Harbor, Maine, where the Civic Club, according to the Boothbay Register, by unanimous vote endorsed the work of the A. K. Cross Art School and appointed a committee of five to help Mr. Cross in further financing the institution. The founder has recently arranged that not only the school but his personal estate on which it is operated pass into the hands of a trust. Mr. Cross, who is a veteran among art instructors, wishes before he retires to place his school on a firm footing and to train a corps of teachers who will carry on his methods of vision training both by correspondence and by personal instruction at Boothbay.

Nathaniel Groen, secretary of the Civic Club, in announcing the club's action to THE ART DIGEST, wrote:

"The Civic Club members were skeptical of the claims of the A. K. Cross Art School when it started in 1926. Yearly since then they have seen amazing results, and they have been informed individually and at the weekly club meetings by artists, art teachers and art students that they have studied for years in the best art schools without gaining the vision they have secured after a few weeks in the Cross Art School.

"The club is convinced that this new method makes correspondence instruction better at the start than personal instruction by the old ways. By unanimous vote, the members have instructed the secretary to publish these facts, and to invite donations and bequests so that this school, which is incorporated for non-profit and for which the founder has devised his estate to the Augusta Trust Company, may without delay become a nation-wide influence for the 'upbuilding of the people.' It was in these words that Thomas Allen, late president of the Boston Art Museum, issued his appeal when he started this home study class, which now enrolls students from all over the world.

"The school's latest circular, which I enclose, contains the sworn statement of the Rev. C. Franklin Ward, who handles the millions contributed yearly to the Presbyterian Church in the United States. His letter should convince those who in the past have refused to believe the truth as indicated by similar reproductions of students' work."

The circular referred to explains Mr. Cross's vision training method and reproduces in color three paintings showing the progress of 12-year-old Betty Ward, daughter of the Rev. C. Franklin Ward, in six weeks of instruction in July and August of last year,—the first painted on July 6, when she entered the school, the second on July 10 (four days later) and the third on Aug. 12.

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## International

Marya Werten of Warsaw, instructor in the Polish section of the International School of Art at Zakopane, has just completed a coast-to-coast tour of the United States. She came to America at the request of Miss Clara P. Reynolds, director of art for the schools of Seattle, who wanted her teachers to have the benefit of a broader range of instruction. To supplement the course, the instructor brought with her a comprehensive exhibit of Polish art.

This activity is in line with the development of the International School of Art, which has found that a demand for instruction, lectures and exhibits in America has been created through the enthusiasm of students taking the courses abroad. Plans are now under way for courses to be given early next year by Madame Helena Zelezny, instructor in the Czechoslovak section of the school, and by Brahim Grairi, craft teacher in the Tunis section.

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At a recent meeting of the Artists' Materials Association, T. L. Harrocks of H. Reeve Angel & Co., Inc., described his visit to a mill where Whatman hand made drawing paper is manufactured.

The manufacture of hand made paper requires a great deal of skill, and as a result, the workmen are formed into very close unions, accepting as apprentices only members of their immediate families. In its manufacture only the finest raw materials, consisting of linen and cotton rags, are used. These rags undergo a most careful sorting in order to eliminate any foreign material, such as buttons, elastic, colored pieces, etc., and after boiling and rinsing to rid them of all dirt and grease are mixed with pure spring water and reduced to a fibrous pulp. When this is completed, the pulp is of about the consistency of cream, and is ready to be converted into paper. It is in this next process that the fundamental difference between hand made and machine made paper lies. In the case of hand made paper the sheet is made by a man, called the vatman, who dips a tray with a wire gauze bottom, known as a mould, into the pulp and withdraws it covered with pulp. By the most dexterous movements and shakes, he distributes the pulp evenly all over the mould, causing the fibres to lie in all directions, the water in the pulp meanwhile escaping through the bottom. This leaves the fibres on the wire in the form of a sheet of paper, which is now transferred on to a blanket or felting, leaving the mould free for the making of another sheet.

One of the points of superiority of hand made paper lies in this process of forming the sheet, for the shakes given by the vatman, first one way and then the other, cause the fibres to interlace in such a manner that, the strength and shrinkage of the sheet are almost uniform in all directions. After the newly formed sheet has been transferred to the felting, another piece of felting is carefully laid on it, and the next sheet made placed on top of this, and so on, until a pack of convenient height has been formed. This stack is then transferred to a hydraulic press and the excess water from the sheets is pressed out. It is during this process of pressing that the familiar and characteristic grain on the surface of hand made paper is obtained.

The sheets are then laid up in drying lofts

and dried entirely by air, a process which takes two or three days. This may seem crude and uneconomical, but it has the great advantage that it is far less drastic and does no harm whatever to the fibres, whereby the fine quality of raw material is left unimpaired, making for greater durability and permanence in the finished article.

The sheets are now absorbent like blotting paper and must be "sized" before they can be used. In order to make it resistant and non-absorbent, the paper is passed slowly through a bath of hot gelatine or "size," which it absorbs readily. On emerging from the bath, the paper passes through pressure rolls, which squeeze out the excess size, when it is dried again for two or three days. The sizing process requires extreme care to obtain a uniform paper.

Hand-made paper is finished in three surfaces, hot pressed, cold pressed and rough. The term "hot pressed" is a misnomer because no heat is used in the process, the glossy surface being obtained by placing each sheet between smooth zinc plates and subjecting them to a pressure of several tons to the square inch. Cold pressed surface is obtained by pressing several sheets against another and maintaining that pressure for several days. When "rough" surface is required, no pressure at all is applied to the paper, the sheets merely standing in a heap under their own weight for several weeks, until they are sufficiently flat and fit for the market.

There is one very important point in hand made paper, which is often overlooked or unknown and that is the great improvement which takes place as it is allowed to mature. Like good wine, stored under correct conditions, hand made paper improves tremendously and when really well matured, it acquires not only a receptiveness which makes it an additional pleasure to paint on, but also a toughness which defies any amount of work. The greatest enemy of gelatine-sized papers is dampness; therefore, the paper should always be kept in a dry place and never put away in a wet condition.

Where a paper is required which will stand any amount of wear and tear, or where permanence is essential, as in works of art, then it is imperative to use hand made paper because it is composed of the highest grade and purest materials, which undergo no drastic treatment during the process of manufacture, and because it has stood the most exacting of all tests, the test of time.

At the last meeting of the association Erwin M. Riebe of the Erwin M. Riebe Company was appointed chairman of the publicity committee. This department will be under Mr. Riebe's direction.

### Roerich Pact Exhibition

The second world conference of the International Union for the Roerich Pact will meet at Bruges, Belgium, on Aug. 7, and in connection with it, until Oct. 31, an international exposition will be held to which 15 countries have sent models, photographs, etc., of historic monuments and buildings, archeological treasures, museums, cathedrals, libraries, universities, etc. It is these objects which the Roerich Pact and Banner of Peace are designed to protect in time of war.

The plan for this movement was promulgated in 1929 by Prof. Nicholas Roerich, but the idea was first promulgated by him 25 years previously.

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### "CLARION CALL"

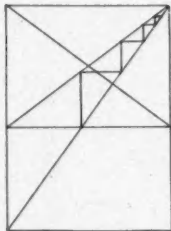
This caption, heading the art section of the July 11 issue of *Time*, began its terse and accurate epitome of the longer articles that appeared on July 1 in the *New York Times*, *Herald Tribune* and in other dailies.

From the state chairman of the Portland and Oregon Regional Chapters of the League comes approval of the slogan selected, appealing because

Dignified  
Pertinent  
Snappy  
Direct  
Impersonal  
Brief  
Human Interest Appeal  
Appropriate.

A word from the designer should be of interest to our members:

Mr. Edward B. Edwards states that the main problem in this design was to give as much prominence to the slogan as possible, without unduly subordinating the name of the organization. He has made a tracing, here reproduced, showing the structure of the design, which is obvious.



He placed the palette arbitrarily somewhat above the center of the inner ellipse. It could not be placed at a proportional distance from the top and bottom without distorting the shape of the palette, and leaving the lower area too empty, due to the nature of the instruments used (the compass, modeling tool and crayon), which are not very space filling. The rectangle controlling the design is an arbitrary one, and was chosen because it seemed the shape best suited to all the conditions. The outer ellipse is necessarily of a different proportion, due to the fact that the band is of an even width throughout. It was possible to arrange the lettering of the slogan "I AM FOR AMERICAN ART" on a rectangular palette, but not on an oval palette, as was originally suggested. No word of the title of the League was subordinated in size in order to make it fit a space. All of the details, lettering, etc., were proportioned to the overall dimensions.

The National Executive Committee invited Mr. Edward B. Edwards to design our slogan on the hearty recommendation of the National Committee on Technic and Education, which had been impressed by the excellence of his recently published book "DYNAMARYTHMIC DESIGN" (Century Co., New York, May, 1932). It is our privilege to quote here the critical comment on it by a distinguished research scholar, archæologist and art-critic, Dr. Gustavus Augustus Eisen, author of "The

Great Chalice of Antioch" (New York, 1924), "Glass in Antiquity" (New York, 1927), "Portraits of Washington" (New York, 1932), all basic monographs in their fields:

The harmonio-dynamic decorative designs of Mr. Edwards, now to be published, open a new vista to decorative art as unexpected as it is meritorious. They impress me as visualized poems rising in rhythmic cadences and sinking with rhyming repose, only to spring anew to life with ever increasing grace and majesty. Art is in these design themes of harmony and order, but nevertheless swelling with fantasy and geniality in the manner of the best given us by the Greeks. These lines, dots and areas are their own reason for existence, as posed, arranged and proportioned that even the slightest displacement would be noticeable and apt to scatter, so to say, the art molecules of which they are the integral units. As illustrational themes each type appeals to us as a euphonious language in which the grammar has reached its ultimate perfection and in which the musical sounds of the pronunciation exclude even the possibility of dialects and brogues. They visualize the classic thought and aim, but now advanced to a hitherto unbelievable height, stateliness and grandeur. The dynamic symmetry which underlies their forms makes them stable and balanced as well as harmonious as a whole and concordant in details, virtues rarely found in modern art. They sparkle with life and geniality and repeat themselves in untiring combinations, charming by their movement and amazing by their simplicity.

Behind this beauty and repose lies the inexorable harmony of the dynamic proportions as a guide without which they could not have been born. In some of the themes we seem to perceive a glimpse of the origin of the early Arabic art, as it has come down to us in wall decorations, wall tiles and book decorations. As in the Arabic art the decorative lines seem to dart out into space only to return abruptly, join and resume their dash, again combining in wonderful, and often perplexing, forms which fade away or spring into life and view according to the viewer's position and attention.

Those among modernists who have purposely disavowed the dynamic system of symmetry as a mere chain and shackles upon their artistic flights in search of new forms, or as a hindrance to a soaring genius, will here find and, we hope, realize, that sanity and beauty are the best guides in art as well as in all other human endeavors. To one who knows the underlying principle of these decorative themes—and all who wish can learn it from Edwards' lucid explanations—it becomes evident that the scope for this art is unlimited, and that we here enter a new artistic era in design, which will have inherent strength to resist degeneration through the rules of fashion and the constant craze for something new, unhampered by harmony and law.

Any readers who may care to add Mr. Edwards' book to their working library may buy it from their local book-seller, or may order it from the New York Society of Craftsmen, c/o The Art Center, Inc., 65 East 56 Street, New York, N. Y. The price is \$3.50.

### "AMERICA A WORLD POWER IN CULTURE"

There is food for thought to all of us in the sober judgment of one of America's foremost historians on how the historian of the future will probably rate contemporary American art. The article which follows was contributed to this department by Dr. A. T. Olmstead, Assyriologist of the Oriental Institute, Professor of Oriental History, University of Chicago, and President of the American Oriental Society, etc.

"Boom times are ill adapted to meditation; in the enforced quiet perhaps there may be heard the voice of the student of the ancient orient as he attempts to explain the present by his knowledge of cultures long dead. Nations and cultures like individuals are born, pass through infancy, youth, maturity, old

[Continued back on page 19]

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## Japan Has a Renaissance, Based on Her Ancient Tradition



"The Bull," by Sujyaku.



"Fish Repelling Waterfall," by Shuho.

Few nations can rival the art lineage of Japan. The western world is cognizant of her greatness in the past but remains as a whole ignorant of what her artists are doing in modern times. With this in mind, L. Arthur MacLean, curator of Oriental art at the Toledo Museum, organized with the co-operation of the Japanese Government a representative exhibition of modern Japanese paintings which for several months has been in circulation among American museums.

"Within the last twenty years a great renaissance has been under way," writes Mr. MacLean. "Today the school of painting in Japan is as active, as serious minded and as fine as any school of painting in modern times. Every year for the last 25 years the Imperial government of Japan has done much to encourage the modern artist. In 1907 the first Imperial Salon was inaugurated by the government's department of education. In 1919 impetus was given to the art movement by a still greater interest in the modern artist and by the establishment of the Imperial Fine Arts Academy; and the salon now held annually in Tokyo under the auspices of the Academy encourages and fosters one of the largest art activities of its kind in any nation.

"This exhibition, 'Toredo Nipponga Ten-rankai,' consists of 118 paintings by more than 100 artists who have distinguished records in the field of painting in Japan. It rep-

resents not one group of artists, but several groups who usually exhibit in Japan independently of each other. This exhibition, therefore, truly constitutes a cross section of Japanese painting from the hands of those who paint in the Japanese native style. Paintings wholly influenced by foreign ideas and foreign technique were not included, although they constitute a very large section in the annual salon.

"The group as a whole is amazingly beautiful. They are bold and delicate, subtle and direct, brilliant and neutral; there are portraits, landscapes, nature subjects, fish, fowl and animal. They show techniques, styles and phases of painting true to Japanese traditions. We were filled with joy and admiration at this showing of Japanese painting which so well expressed Japanese painting art at its best."

"Fish Repelling Waterfall," painted by Shuho, whose real name is Kunjiro Ikegami, is a water color on silk. Shuho is an exponent of the old Kano School, whose greatest leaders were listed among the court painters of the XVIth century. "This painting," says Mr. MacLean, "is an outstanding instance of the skill with which a Japanese artist can handle a simple medium—it is in black and white or ink technique—producing the solidity of rocks and the weight of water, the sinuous strength of fish and even the roar, mistiness and power of a rushing waterfall."

"The Bull" is a virile animal painting by Kintaro Umezakai, whose artist name is Sujyaku. According to Mr. Maclean, "it is a work by an artist who understands the salient characteristics of animal painting. The bull, nearly in silhouette, is not merely a delineation of an animal, but rather an expression of power, action, fierceness, weight and viciousness. It is such characteristics as these that concern the Japanese artist when painting nature subjects."

"Girl with String Instrument," by Kokwa (Toyonari Yamamura) is typical of the so-called popular school of painting. This school was initiated even at the time of Sankaku (XVIth century), and later dominated the field of pictorial art in Japan. It was most powerful at the time of the famous wood-block print artists of the XVIIIth century, but still occupies a prominent place in modern times.

"Early Spring" by Takehiro (Takejiro Hata) was included to show how a Japanese artist can incorporate Occidental influence and yet remain Japanese.

### "Frozen Assets"

The following extract from an essay by a high school pupil was sent in by Birmingham, Ala., art instructor: "Sargent painted the Freeze of the Profits which is in the Boston Public Library."



"Girl with String Instrument," by Kokwa.



"Early Spring," by Takehiro.



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